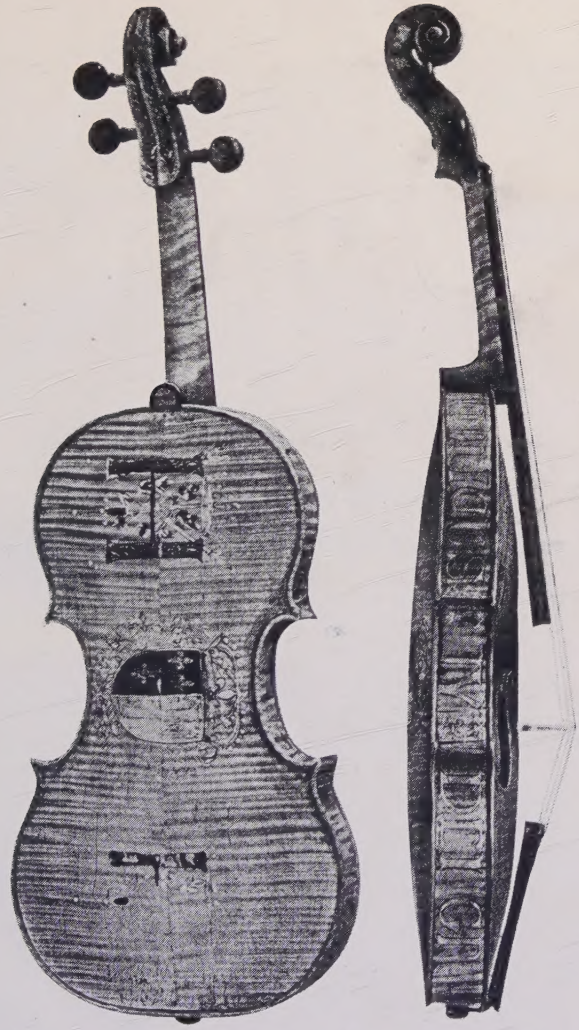
Violinist's Encyclopedic Dictionary

EMERY

DISCARD



Back and Side of the "Henry IV," constructed in 1595.
See article, "Henry IV".

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THE VIOLINIST'S ENCYCLOPEDIC DICTIONARY

The Violinist's Encyclopedic Dictionary

CONTAINING THE EXPLANATION OF

MORE THAN 4,500 WORDS, PHRASES, SIGNS, REFERENCES, ETC., FOREIGN AS WELL AS ENGLISH, USED IN THE STUDY OF THE VIOLIN AND ALSO BY STRING PLAYERS, ORCHESTRA DIRECTORS AND PLAYERS GENERALLY.

With a List of Important Composers of Violin Music, and of Old Violin Makers, as Well as Bow Makers, Also Rules for the Pronunciation of Foreign Terms.

Third Edition very much enlarged and fully illustrated.

BY

FREDERIC BARCLAY EMERY, M. A., Ph. D., Mus. D.
Author of "The Violin Concerto," etc.

THE VIOLIN LITERATURE PUBLISHING CO.
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Emery, Frederic Barclay. The violinist's encyclopedic dictionary 3d ed., very much enl. and fully illus. 331 W. Ohio St., Chic., Violin literature pub. co., 1928. 331p. illus. diag. $3.

"Containing the explanation of more than 4,500 words, phrases, signs, references, etc., foreign as well as English, used in the study of the violin and also by string players, orchestra directors and players generally. With a list of important composers of violin music, and of old violin makers, as well as bow makers, also rules for the pronunciation of foreign terms."—*Subtitle.*

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TO

MY SON,

EARL D. EMERY, D. D. S.

Preface to the Third Edition.

It has been thought best to comply with numerous requests and to include a description of all the commonly used wind instruments, instruments of percussion, etc., used in the orchestra, with numerous illustrations of all instruments and parts, in order to make this little volume useful in a still wider field. Furthermore a good violinist, and especially an orchestra director, should know something about all of the instruments with which he is associated even remotely.

Since most of the terms used in music for all orchestral instruments are the same the average player of any orchestral instrument can probably find in this book 95% of all the terms he will ever care to look up.

In keeping with the original purpose special terms for voice, piano and organ have purposely been omitted.

F. B. E.

Chicago, U.S.A.
July, 1928.

AUTHOR'S PREFACE.

SINCE there are a number of musical dictionaries on the market at the present time, the author feels that a word of explanation may not be out of place.

So far as the author can learn there is no musical dictionary available that is devoted exclusively to the terms used by violinists. Many violinistic terms may be found in any musical dictionary, since a large part of the terms used are common to violin, voice, piano and organ.

On the other hand, comparatively few terms used exclusively by violinists are found in any one musical dictionary devoted to general terms. With a few exceptions the musical references are as general as the terms. Very few are given to violin music, and to the violinist this is unsatisfactory, since he does not have access to very much piano or vocal music, and as a general thing cannot use it when available.

Few violinists are either good vocalists or pianists, and since these two classes include the greater number of amateurs and professional musicians, it naturally follows that the greatest demand for theoretical works comes from them.

For these reasons it has seemed that the present small work may appeal to those who love their violin and who wish to have access to a work of this kind but who do not feel justified in purchasing a mass of material that is of no practical benefit to them.

The controlling idea in preparing this work has been to make it a helpful book for violinists. Practically all words and phrases have been taken directly from violin music after an examination of several thousand exercises, solos and concert pieces of all descriptions. The other words are those frequently used by violinists, and are found in titles, dedicatory notices, etc., or explain points of general interest to the violin student.

Nothing has been included that applies to piano or vocal music unless it is of direct value to the violinist. Since it is practically impossible to examine every violin number in existence, there are probably omissions that might have been included; but the author hopes that he has included sufficient material to meet all the needs of those who may use the work.

Any suggestions for improvement will be gratefully received and may be sent to the author in care of the publisher.

As the work stands it is offered to the violinist with the hope that it will make the great mass of violin music more intelligible and therefore more interesting, and thus help to make the violinists themselves more efficient performers upon the King of Instruments—the violin.

F. B. E.

Chicago, U.S.A.
1924

NOTE

The following abbreviations will be used:

B.—Bohemian	H.—Hungarian	P.—Polish
D.—Dutch	He.—Hebrew	Pg.—Portuguese
F.—French	I.—Italian	R.—Russian
G.—German	L.—Latin	S.—Spanish
Gr.—Greek	N.—Norwegian	Sw.—Swedish

TERMS USED IN VIOLIN MUSIC

A.

A (I.).—At, by, to, in, for, with, etc.; as *a piacere*—at pleasure; *a quatro*—for four, a quartet. Used also to indicate the second string. A is the sixth note in the key of C. The A scale has three sharps; the A minor scale neither sharps nor flats. The A flat major scale, or *As dur,* has four flats. The tone having in the international pitch 435 vibrations per second. See *Scale.*

Aamvijzing (D.).—School or method.

Aanhangsel (D.).—Appendix.

Abandonarsi (I.).—With abandonment.

A Battuta (I.).—With the beat.

Abbandono (I.).—With abandon; without regard for strictness.

Abbate (I.). or **Abbe** (F.).—Abbot.

Abbellimenti (I.).—Embellishments.

Abbreviated Writing.—Notes are often written with one or more lines through the stem to show that they are to be played as eighth, sixteenth or thirty-second notes according to the number of lines. Thus means that four eighth notes are to be played instead of the half note;

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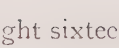
would stand for eight sixteenth notes, etc. eight measure rest;  repeat a group of notes or a measure.

Abecedarian, from *Abecedarius* (L.).—Elementary.

Abemolar (Pg.).—To flatten.

Abendempfindung (G.).—Sensations at evening.

Abendgebet (G.).—Evening prayer.

Abendlied (G.).—Evening song.

Abendstern (G.).—Evening Star.

A Bene Placito (I.).—At pleasure.

Aber (G.).—But.

Abgesetzte (G.).—Detached.

Abgesondert (G.).—Spiccato.

Abgestossen (G.).—Detached, staccato.

Abielle (F.).—Bee.

Abkürzen (G.).—Shorten, omit.

Abkürzungen (G.).—Abbreviations.

Abkurzungsverzeichnis (G.).—List of abbreviations.

Abnehmen (G.).—Shorten.

Abrégé (F.).—Abridgement.

Abreichen (G.).—To extend the little, or to draw back the first finger.

Abruptio (I.).—Sudden pause.

Abruzzese (I.).—Abrupt.

Absatz (G.).—Cadence.

Abschieds (G.).—Farewell. This is the name of a symphony composed by Haydn in 1772. One at a time the instruments are silenced. At the first performance each musician, upon finishing his part, extinguished his lamp and left the room.

Abschiedsempfindungen (G.).—Feelings at parting.

Abschrift (G.).—Manuscript.

Absetzen (G.).—Stop the bow. Marked //.

Absichtlich (G.).—Intended, wilful, purposely.

Absolute Music.—Pure music without attempting to portray pictures, thus differing from programme music.

Absolute Pitch—The pitch of a tone as determined by the vibration rate.

Abstossen (G.).—*Staccato* (or *Abgestossen*).

Abstrich (G.).—Down bow. Marked ⊓.

Abtheilung (G.).—Division or part; as *erste abtheilung*—first division.

Abwechselnd (G.).—Alternately.

Abzug (G.).—To lift the finger or bow.

A cappella or **Alla cappella** (I.).—In the church style.

Acc.—Accompaniment.

Accarezzato (I.).—Caressing.

Accel.—See *Accelerando.*

Accelerando (I.).—Increase the speed. Abbreviated *accel.* or *accelo.*

Accent.—The stress or emphasis on certain notes. The first note of the measure and the first note of the aliquot parts of the measure are accented.

Accent Mark.—Any mark that represents an accent, as < meaning *forzando.*

Accentuant (F.).—Accentuate, emphasise.

Accentuar (Pg.).—To accent.

Accentuiren (G.).—Accented.

Accidental.—Any sharp, double sharp, flat, double flat, or natural which appears in a measure causing the following note to be played differently from the manner indicated by the signature is an accidental. The accidental must be repeated in every measure in which it is to have any force, as its value ceases at the end of the measure or if it is neutralized by another sharp, flat or natural before the end of the measure in

which it occurs. A natural (♮) will neutralize either a sharp (♯) or flat (♭) but a double sharp or flat will require two natural signs, or they will have the force of a single sharp or flat respectively.

Accolade (F.)– System; the brace connecting the staves of a score.

Accom. ad lib.—Accompaniment at will.

Accomodare (I.).—To tune.

Accompagnement (F.)—Accompaniment.

Accompagnamento (I.).—Accompaniment, figured bass.

Accompagnare (I.).—To accompany.

Accompaniment.—The part played by the orchestra, piano, or some combination of instruments during a solo to enhance and enrich the effect. Abbreviated *acc., accom.* or *accomp.*

Accompanist.—The person playing the accompaniment.

Accord (F.).—A chord. Used to show the manner of tuning. See *Scordatura.*

Accord à l'ouvert (F.).—Open string.

Accordare (I.).—To tune.

Accord du Violin (F.).—Manner of tuning. See *Scordatura.*

Accords brises (F.).—Open string.

Acentos (S.).—Accents.

Acht (G.).—Eight.

Achtel (G.).—Eighth.

Achtel Gleich den Vierteln des I Satzes, Die (G.).—The eighth equal to the quarter of the first movement.

A Cinque (I., F.).—For five instruments. A quintet.

Ackompanjemang (Sw.).—Accompanied.

Ackord (Sw.).—Chord.

Acompañamiemento (S.).—Accompanied.

Acorde de cuatro Notas (S.).—A four-note chord.
Acordes (S.).—Chords.
Acordes quebrados (S.).—Broken chords.
Acoustics.—The science of sound or vibrations. It includes the study of vibrations and waves, vibrating bodies as the origin of sound, the transmission, velocity, reflection and refraction of sound, resonance, interference and beats, harmony and discord, the intensity, pitch and quality of sounds, the laws governing the vibration of strings, the vibration of air columns, membranes, bells, plates, etc.
Acquerelli (L.).—Composition of a lighter color, such as comparing water color with oil painting.
Acute.—Sharp, high as to pitch.
Adagio (I.).—Slow. The metronome shows one hundred to one hundred and twenty-six beats per minute for adagio. Abbreviated *ado.* or *adgo.* See also *Tempo.*
Adagissimo (I.).—Exceedingly slow.
Adaptation.—An arrangement of a musical composition to make it playable on some instrument for which it was not originally composed.
Added Lines.—Leger lines below or above the staff. Only two lines below the staff are used in violin music except for F×, where three are used, or where the G string is tuned lower. Six or seven are used regularly above the staff, and eight or nine are sometimes used.
Addio (I.).—Adieu.
Addolorato (I.).—Sadly.
Ade (G.).—Farewell, adieu.
Adgo.—See *Adagio.*
Adieux (F.).—Farewells.
Adirato (I.).—Angrily.
Ad l. or **Ad lib.**—See *Ad libitum.*

Ad libitum (L.).—At pleasure. Abbreviated *ad lib., ad l.,* or *ad libit.*

Ado.—See *Adagio.*

Aeols-Töne (G.).—The tone of an aeolian harp.

Aevia.—Abbreviation for Hallelujah.

Afdeeling (D.).—Part or section.

Afectionado (S.).—Amoroso.

Affabile (I.).—Sweetly, gently.

Affanato (I.).—Sad, mournful.

Affectione (I.).—Affection.

Affetuoso (I.).—With tender feeling, affectionately. Abbreviated *affet.* or *affetto.*

Affretando (I.).—Hurrying. Similar to *stringendo.*

Afinación (S.).—Intonation.

Africaine (F.).—African.

"Africane, L'" (F.).—"The African," opera in five acts by Meyerbeer. It was begun in 1838, but was not finished until 1864, shortly before his death. First performance April 28, 1865, at Paris.

Agevole (I.).—With agility.

Agevolezza (con), (I.).—Lightly.

A G húron (H.).—On the G string.

Agilita (I.).—Agility, lightness, rapidity.

Agilmente (I.).—In lively style.

Agitando (I.).—Agitated.

Agitandosi (I.).—Agitating one's self.

Agitato (I.).—Agitated, restless. Used chiefly with *allegro* and *presto.* Abbreviated *agit.* or *ago.*

Agitazione (con), (I.).—With agitation.

Agité (F.).—Unrest.

Agotado (S.).—Out of print.

A Grand Orchestre (F.).—For the full orchestra; for grand orchestra.

Ähnlich (G.).—Similar; as *auf ähnlicher art*—of similar sort.

"Aïda."—A four-act opera by Verdi, written at the request of the Khedive of Egypt. First performed at Cairo Opera House, December 24, 1871, during the festival attending the opening of the Suez Canal.

Ainé (F.).—Elder.

Air, Aria, Arioso, Air Varie.—The air is a melody without any definite form and is usually after the nature of a song. It is often preceded by an elaborate introduction and followed by one or more variations on the theme, some being in the same key, others in the relative minor or in the tonic minor. The variations are often followed by a finale or coda. Bach's Aria for the G string is one of the finest ever written. Some of the best-known airs with variations are those by De Beriot, Rode, Wieniawski, Vieuxtemps, Paganini, Ernst, Dancla, etc. They are seldom played in public now, but were at one time very popular.

Airgot (F.).—Fife.

Ais (G.).—A sharp.

Aisance, l' (F.).—Freedom.

Akkordpassage (G.).—Arpeggio.

Akkordspiel (G.).—The playing of a chord.

Al (I. and F.).—Up to *(a il)*. As *crescendo al forte*.

A la (F.).—In the manner of.

Album.—A collection of solo numbers. Abbreviated Alb.

Albumblatt (G.).—Album leaf.

"Alceste."—Opera in three acts by Gluck. First performance, December 16, 1767, at Vienna.

"Alchymist."—An opera by Spohr. First performance July 28, 1830, at Cassel.

Alcuna (I.).—Some. *Con alcuna licenza*—with some licence or freedom.

Aldallapok (H.).—Ribs.

Al dolce guidami (I.).—Lead me to my sweetheart.
A lei vicino (I.).—Near to you.
Aleman (S.).—German.
Al Fine (I.).—To the end.
Alguazil (S.).—An officer, formerly of high, but now of inferior, rank; a constable.
Algunos (S.).—Several.
"Ali Baba."—An opera by Cherubini. First performance, July 22, 1833, at Paris.
Alita (S.).—Wildflower.
A livre ouvert (F.).—At sight.
Alla (F.).—As a, according to, in the manner of, etc. As *alla tedesca, alla spagnola* or *à la militaire. All', alle, allo* and *algi* also used.
Alla breve.—See *Breve.*
Alla caccia (I.).—In the hunting style.
Alla Hanacca (I.).—In polonaise style.
All' Antico (I.).—In ancient style.
Allargando (I.).—Becoming broader, slower, with increase of tone.
Alla Russo (I.).—In Russian style.
Alla Scozzese (I.).—In Scotch style.
Alla Siciliana (I.).—In Sicilian style.
Alla Stella Confidente (I.).—Bright Star of Hope.
Alla stretta (I.).—Increase the time.
Alleen (D.).—Alone.
Allegramente (I.).—Gaily, joyfully, quickly.
Allegrettino (I.).—Slower than *allegretto.*
Allegretto or **Alltto.** (I.).—Moderately fast. Abbreviated *allget.* See *Tempo.*
Allegrezza (I.).—Cheerfulness.
Allegro or **Allo.** (I.).—Fast. Metronome 152 to 184. May be modified by the use of other words as *allegro marziale, allegro non troppo.* See *Tempo.*
Allein (G.).—Alone, unaccompanied.
Alleluia (L.).—For Hallelujah (He.).—Praise ye the Lord.

Allemande (F.).—A German dance which often serves as a prelude to a longer composition. It is of moderate *tempo* and is in 4-4 time. See Bach's solo sonata and Ries, Suite No. 1.

Allerhöchster erlaubniss (G.).—Highest authority.

Alleweil (G.).—Just now.

Allgto.—See *Allegretto.*

Allieva (I.).—Pupil.

Alle saiten (G.).—On all strings.

Allmählich (G.).—Progressive, gradual, slow, gentle, by degrees.

Allo.—See *Allegro.*

Al'loco (I.).—To the previous place.

Allonge (F.).—Prolonged; as *allonger l'archet*—prolong the stroke of the bow.

All' ott.—See *Ottava.*

Alltto.—See *Allegretto.*

Alma d' uma rebeca (Pg.).—Sound-post of a violin.

A lo largo (S.).—Along.

Alondra (S.).—Lark.

Alouette (F.).—Lark.

Alpenfee (F.).—Alpen fairy.

Alpenklänge (G.).—Sounds of the Alps.

Al Rigore di Tempo (I.).—In strict time.

Alt (G.).—Old.

Alterations (F.).—Changes; as *Signes d'alterations*—accidentals.

Altered Tuning—See *Scordatura.*

Alternativo (I.).—A different manner of playing a passage.

Altfranzösiche (G.).—Old French.

Altgeige (G.).—The viola.

Altieramente (I.).—Haughtily, with grandeur.

Alto—See *Viola.*

Alto Clarinet

Alto Clarinet.—This instrument is in F or E♭ and is also called the basset horn. It was used by Mozart, and has been revived by Richard Strauss and others. It produces a dark imimpressive sound. The music sounds a fifth or a sixth lower than it is written.

Alto Clef.—The clef used in viola music, where middle C is written on the third line instead of on the first lower leger line.

Alto Flute.—An instrument whose tones resemble the low tones of the flute. Not often used.

Alto Oboe.—See *English Horn.*

Alto Violino (I.).—A small tenor violin on which the alto may be played.

Al traves las cuatro cuerdas (S.).—Across four strings.

Al traves de tres cuerdas (S.).—Across three strings.

Altro (I.).—Another.

Am (G.).—At; as *am Frosch*—at the frog.

Amabile (I.).—Amiable.

Amarevole (I.).—Sad, bitter.

Amarezza (I.).—Bitterness, sadness.

Amarissimo (I.).—In mournful style.

Amateur (F.).—One having a taste for, and a knowledge about music, but not a professional musician.

"Amber Witch."—A romantic opera in four acts by Wallace. First performance, February 28, 1861, in London.

Âme (F.).—Sound-post.

Amener (F.).—To bring to; to introduce.

America.—American melodies have brought forth a few compositions by foreign composers, among which may be mentioned Hauser, Op. 44; Vieuxtemps, Op. 17, 33, 54, No. 3, 56; Dvořák, Humoreske, and New World Symphony.

Among the better known American-born composers of violin music are: Bendix, Burleigh, Coerne, Drake, Grasse, Hoaré, John Powell, Saenger, Shelley, Sowerby, Spaulding, Uhe, and Grace White.

Amerikanisch (G.).—American.

Amerique l' (F.).—America.

A Mezza Manica (I.).—Place the hand near the middle of the neck.

Amitié (F.).—Friendship.

Am Meer (G.).—By the sea.

A Monocorde (F.).—On one string.

Amore (con), (I.).—Lovingly.

A Moresco (I.).—Moorish style.

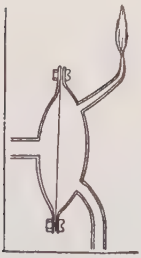
Amoroso (I.).—In a loving style.

Amour (F.).—Love.

Amourette (F.).—Flighty love.

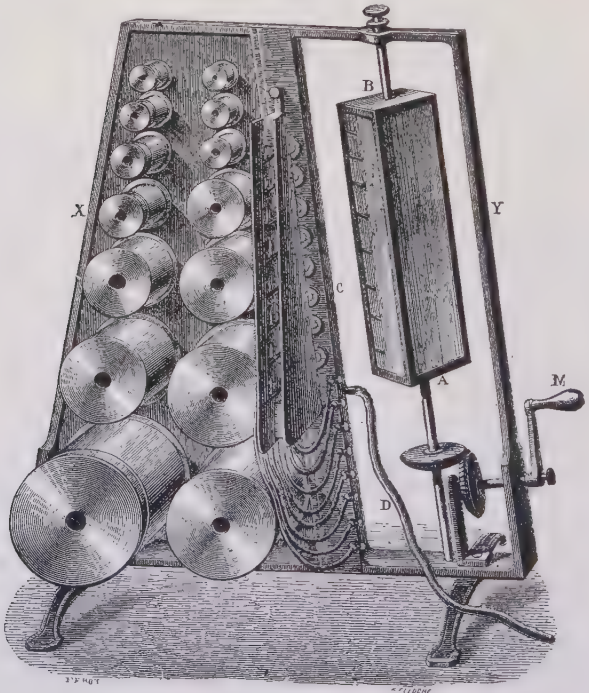
Amoureusement (F.).—Tenderly, softly.

Analysis of Sound.—Since the quality of the tone depends upon the number and intensity of the overtones present with the fundamental, it is of utmost importance that accurate methods be used in determining these items. The accompanying illustration shows a set of Koenig resonators, each connected with a manometric flame capsule with an individual gas jet. See *Resonators* and *Manometric Flame.* The reso-



Structure of Manometric Flame Capsule

nators, which may be mathematically tuned, pick up the tones that will correspond with their tuning, and the waves are transmitted against membranes, causing the flames to vibrate up and down. When the mirror is rotated the flames that are not being affected by the sound will burn steadily and will appear as bright, smooth bands of light; but those that are affected will appear to have teeth



Set of Koenig Resonators with Manometric Flame Capsules and Rotating Mirror

or notches along the upper edge. Evenly spaced notches with smooth edges indicate a pure tone, while irregular notches with rough edges indicate a harsh tone. Such a piece of apparatus can be used to great advantage in testing the tones of a violin, a voice, etc.

Anche (I.).—Also.

Ancho (S.).—As *pas ancho*—a sweeping stroke. Broad.

Ancho y despacio (S.).—Largo.

Ancora (I.).—Again; more; as *ancora piu mosso*—still faster.

Andacht (G.).—Devotion.

Andante (I.).—Walking, slow, graceful, distinct, peaceful. *Piu andante*— a little slow (faster than *andante*), not a little slower, as many interpret it. Abbreviated *andte.* See *Tempo.*

Andantino (I.).—Diminutive of *andante.* Some make it faster, others slower than *andante.* Italian lexicographers make it faster. Abbreviated *andno.* See *Tempo.*

Andno.—See *Andantino.*

"André Chenier."—An opera in four acts, by Umberto Giordano. First performance in 1896, at La Scala, Milan.

Ane (F.).—Donkey, blockhead.

Ane et l'Anier, L' (F.).—Donkey and driver.

Anesis (Gr.).—Lowering the pitch of the strings.

Anfang (G.).—Beginning.

Anfänger (G.).—Beginners.

Anfangsgründe (G.).—Rudiments.

Ange (F.).—Angel, spirit.

Angehend (G.).—Beginning.

Anglaise (F.).—An English country dance in 3-4 time found in some of the suites.

Angore (I.).—Anguish.

Anhang (G.).—Coda. Appendix, Supplement.

Anima (I.).—Animation.

Animal Sounds.—Several composers have made attempts, more or less successful, to imitate the sounds of animals, birds, etc., in music. See Eilenberg, Op. 119; Hauser, Op. 34; Hubay, Op. 30, No. 3; Léonard, Op. 61; "The Wizard Violinist," published by Fischer.

Animando (I.).—Lively.

Animandosi (I.).—Becoming animated.

Animato (I.).—Lively. Same as *animando*.

Animé (F.).—Animated, lively.

Anklang (G.).—Harmony.

Anklängen (G.).—Reminiscences.

Anklingen (G.).—In tune.

Anleitung (G.).—Directions.

Anmerkung (G.).—Notice.

Anmuth (G.).—Sweetness.

Annali (I.).—Year book.

Annexe (F.).—Addition, appendix, supplement.

Annuaire (F.).—Year book.

Ansatz (G.).—Attack.

Ansioso (I.).—Anxiously.

Anspielen (G.).—To play first.

Ansprache (G.).—Tone.

Antan d' (F.).—Last year.

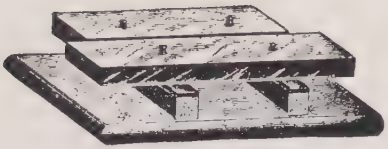
Antichi (I.).—Ancient.

Antico (I.).—Ancient.

"Antigone."—An introduction and seven numbers by Mendelssohn, based upon the tragedy by Sophocles. First performance, October 21, 1841, at Potsdam.

Anuario (S.).—Year book.

Anvil.—Musical anvils usually consist of heavy steel bars mounted on a support. The pitch depends upon the size of the bar for any given piece of steel. They are played by striking.



Musical Anvil

Anvil Chorus.—From Verdi's opera, "Il Trovatore."

Anwachsen (G.).—Increase.

Anweisung (G.).—School; method.

Anwendung (G.).—Application.

Apagado (S.).—Dull; as *el staccato apagado*—dull staccato.

Apéndice (S.).—Appendix.

Apoyatura (S.).—Appoggiatura.

Appassionato (I.).—With feeling, passion or affection.

Appendice (F. or I.).—Appendix.

Appermissement (F.).—Establishing security.

Applikatur (G.).—Placing the finger. Position.

Appoggiando (I.).—Drawing out, lengthening, leaning upon.

Appoggiato (I.).—Supported.

Appoggiatura (I.).—To lean upon. Grace notes. They may be long or short. The long takes one half to two-thirds the value of the note it precedes; the short is barely perceptible. If used below it is a half step lower: used above may be either a half step or a step higher.

Appuyé (F.).—Press; e.g., the first finger in playing harmonics. See *Effleuré.*

Après (F.).—Next to, about, after.

Après un Reve (F.).—After a Dream.

A quatro (I.).—For four instruments.

Arabe (F.).—Arabic.

Arabeske (G.).—A light, graceful form of music resembling the rondo.

Aragonesa (S.).—A large black grape. Of Aragon; Aragonese. See Alard, Op. 42; Sarasate, Op. 27.

Arbre (F.).—Tree.

Arc.—See *Arco.*

Arcato (I.).—Bowed.

Archaïque (F.).—Archaic.

Archanges de Combat (F.).—Archangels of combat.

Archeggeamento (I.).—With the bow.

Archeggiare (I.).—To use the bow.

Archet (F.).—The bow.

Archet bien a la corde (F.).—The bow to remain on the strings.

Archlute.—A bass lute, sometimes six feet or more high. The fingered strings were over a keyboard, and the bass strings, plucked as open strings, were at the side. It was used as an accompanying instrument after the middle of the eighteenth century. The tone effects were distinctive.

Arcileuto (I.).—Archlute: theorbo.

Arco (I.).—With the bow. *Arco, arcato* or *coll' arco* used after a *pizzicato* passage to indicate a return to the usual style of playing. *A punto arco* or *colla punto arco*—with the point of the bow.

Ardente (I.).—Passionately, with fire.

Arditezza (I.).—With boldness, spirit.

Ardito (I.).—Bold.

Argueamiento (S.).—Detaché.

Aria.—An air or melody, now applied to elaborate solo passages.

"Ariane et Barbe Bleue" ("Blue Beard").—Opera by Paul Dukas. First performance in 1907 at Opéra Comique, Paris.

Arioso or **Ariosa** (I.).—Middle or conclusion of a recitative. In the style of an air. See *Air.*

Arlequinade (F.).—Harlequinade.

Armbewegung (G.).—Arm movement.

Armonici or **Arm.** (I.).—Harmonics. Indicated by ○ ○ ○ ○

Armonicos (S.).—Harmonics.

Armonizzata (I.).—Harmonised.

Armoricaine (F.).—Armorican (of Brittany).

Armrollung (G.).—Rolling of the arm.

Armschwung (G.).—Swing of the arm.

Arpa (I.).—Harp.

Arpéges (F.).—Arpeggio.

Arpegg.—See *Arpeggio.*

Arpeggiare (I.).—See *Arpeggiato.*

Arpeggiato (I.).—To play the notes in succession, as on a harp.

Arpeggiatura (I.).—To play in arpeggio or harp style.

Arpeggio (I.).—In the style of a harp. The notes are played consecutively and not simultaneously as in a chord. The following signs before a chord indicate that it is to be played *arpeggio*: ⎰ ([, etc. Abbreviated *arpo.* or *arpeg.*

Arpegiado (S.).—Arpeggio.

Arpejo (Pg.).—Arpeggio.

Arpo.—In the style of the harp; arpeggio.

Arquedo (S.).—Bow.

Arqueo oscilatorio (S.).—Rocking bow.

Arrangé (F.).—Arranged.

Arrangement.—The adaptation of a composition either in whole or in part to an instrument for which it was not originally written.

Arreglado (S.).—Arranged.

Arrêter l'Archet (F.).—Stop the bow. Marked //.

Arrojado (S.).—Thrown; as *el staccato arrojado*—thrown staccato.

Arrow.——➢ Change from one part of the bow to the other.

Art (F.).—Art, kind, quality; as *Art de l'archet*—the art of bowing.

Art einer Koda, in der (G.).—In the manner of a coda.

Articule (F.).—Articulated.

Artistica (I.).—Artistic.

As (G.).—A flat.

Asas (G.).—A double flat.

Aschenbrödel (G.).—Scullion, cinderella.

As Dur (G.).—A flat major—four flats.

Aspiration (F.).—A dash above a note shortening its duration.

Ass.—See *Assai.*

Assai (I.).—Very, enough, sufficient. An intensifying term.

Assez (F.).—Enough, sufficiently.

Astres propices (F.).—Favorable stars.

A. T.—See *A tempo.*

Atemorizarse en Escena (S.).—Stage fright.

A Tempo (I.).—In time. Used when the *tempo* has been changed to faster or slower, and it is desired to resume *tempo* previously used.

"Athalia."—Third oratorio by Händel. Finished June 7, 1733. First performance, July 10, 1733, at Oxford.

A torto ti lagni amor (I.).—My love for you is useless.

A tre (I.).—For three instruments.

Att.—See *Attaca.*

Attaca (I.).—Commence at once without a pause; as *attaca con furia, attaca lo scherzo, attaca il rondo,* or *attaca senza pausa.*

Attaque, chef d' (F.).—Leader of the orchestra.

"Attaque du Moulin."—An opera in three acts by Alfred Bruneau. First performance, November 23, 1893, at Opéra Comique, Paris.

Atto di cadenza (I.).—The place where the cadenza may be introduced.

Au (F.).—At the.

Aubade (F.).—An open-air morning concert.

Au bord de la mer (F.).—By the sea.

Audace (con), (I.).—With audacity.

Auf (G.).—On, upon, at, etc. *Auf G saite*—on the G string.

Aufforderung (G.).—Invitation.

Aufführungsrecht (G.).—Right of performance; as *auf. vorbehalten*—right of performance reserved. See Sinding, Op. 45; Bruch, Op. 44; Strauss, Op. 8, etc. See *Copyright.*

Aufgepasst (G.).—Take care! look alive!

Aufgeregt (G.).—Excitedly.

Aufgeschrieben (G.).—Recorded.

Aufhalten (G.).—To retard.

Aufheben (G.).—Lift.

Auflage (G.).—Edition.

Auflöser (G.).—The natural.

Auflösung (G.).—Solution, analysis.

Aufruf (G.).—Calling up, summons, appeal to.

Aufschlag (G.).—Unaccented beat.

Aufsetzen (G.).—Press, as in playing harmonics.

Aufsteigender (G.).—Becoming more difficult.

Aufstrich (G.).—Up bow. Marked V.

Auftakt (G.).—Up beat.

Auftritt (G.).—Scene.

Augmenté (F.).—Augmented; increased.

Augmented Chord.—A chord that is one half tone greater than a major chord of the same kind.

Au Matin (F.).—At morn.

Aumentado (S.).—Augmented; increased.

Aumentar (S.).—Crescendo.

Aumentato (I.).—Augmented; increased.
Aus (G.).—From, out of, etc.
Ausbildung (G.).—Development.
Ausdehnung (G.).—Extensions.
Aus der Heimat (G.).—From the homeland.
Ausdruck (G.).—Expression.
Ausdrucksvoll (G.).—Full of expression.
Ausführbar (G.).—Possible.
Ausführung (G.).—Performance or execution.
Ausgaben (G.).—Publication or announcement, edition.
Ausgelassen (G.).—Omitted.
Ausgewälte (G.).—Selected.
"Aus Italien."—Symphonic fantasie, "From Italy." by Richard Strauss. Composed in 1886 when he visited Rome and Naples.
Äusserst (G.).—Extremely.
Aussi (F.).—Also.
Austria.—Among the works based upon Austrian themes are Leonard, Op. 2; Molique, Op. 15; Moret, Op. 71; Moscheles, Op. 39; Wieniawski, Op. 10, No. 9. Among the better known composers of violin music born in Austria are: Dont, H. W. Ernst, Grabner, Haydn, Kreisler, Mayseder, Mozart, Pleyel, Rezniček, Schubert, Johann Strauss and Vogrich.
Auswahl (G.).—Choice.
Au talon (F.).—At the frog or nut of the bow.
Automne (F.).—Autumn.
Autornamen (G.).—Authors' names.
Autrefois (F.).—Formerly.
Au vol d'Oiseau (F.).—As the crow flies.
Avant du Bal (F.).—Before the ball.
Avec (F.).—With. (German, *mit.*)
Ave Maria (L.).—"Hail, Mary." Various composers have used this title, as Cherubini, Gounod and Schubert, the last being the best for violin solo.

Avengle (F.).—Blind person.
Avis (F.).—Notice.
A vista (I.).—At sight.
Avril (F.).—April.
Avviamento (I.).—Directions.
Avvivando il Tempo, or **Avvio** (I.). Increase the *tempo.*
Az ujjak fekve maradnak (H.).—Allow all fingers to remain firmly in position.

B.

B.—Abbreviation for *Bogen* or bow. The tone just below C. B major—the scale having five sharps in the signature. B minor—the relative of D major, having two sharps. The B flat major scale has two flats. The B flat minor scale has five flats. In German B stands for B flat and H for B natural. This is gradually becoming obsolete. The note between A and C. See *Scale.*
Babillage (F.).—Babble, chatter.
Babillarde (F.).—A chatterer.
Bacchica (I.).—Drinking; as *Canzone bacchica*—drinking song.
Bacio (I.).—Kiss.
Back.—The back of the violin is usually of maple, but sometimes of beech. It may be made in either one or two pieces. A one-piece back is called a "slab back." The length of the back is from 14 to 14⅜ inches. The greatest width of the lower portion is 8 3-16 inches: of the upper portion 6¾ inches: between the upper and lower bouts 4⅜ inches. The thickness varies from 1/6 to 5/48 inch, being everywhere 1/24 inch thicker than that part of the belly directly above it.

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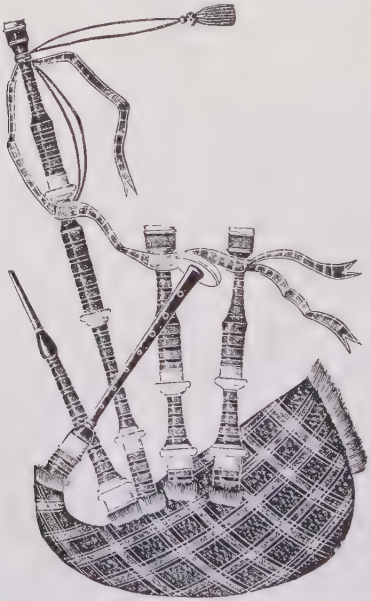
Badinage (F.).—Sport, jest, fun.
Badinerie (F.).—Nonsense, trifling.
Bagatelle (F.).—A trifle.
Bagpipe.—A wind instrument, which, up to the eighteenth century was common in almost every country in Europe, and which still is in use among the country people of Scotland, Poland, Italy, Sicily, Southern France, etc., but has fallen into disuse wherever there is any



Bagpipes

pretense to musical refinement. It is far from being a sweet toned instrument, and is limited in its possibilities. It consists of a leather bag, which the player inflates by blowing through a tube. The music is made by forcing the

wind out through three or four tubes, by pressing the bag under the arm. One of the pipes, known as the chanter, is a kind of oboe, with eight holes and is similarly handled; the others, called drones, sound continuously only one low note. It was called a musette in France. Occassionally someone wishes to imitate the bagpipe on the violin. See *Musette.*

Baisser (F.).—To lower.

Bajada del arco (S.).—Down stroke.

Bajadere (Pg.).—Dancing girl.

Bajazzo (G.).—Buffoon, clown.

Bajo (S.).—Sotto.

Bajon (S.).—Bassoon.

Balayant (F.).—Sweeping; as *Coup d'archet Balayant*—sweeping stroke.

Balken (G.).—Bass bar.

Balkézért (H.).—Left hand.

Ballade (G.).—A dancing song. See Bazzini, Op. 43, No. 1; Bohm, Op. 314, Nos. 11 and 20; B. O. Klein, Op. 38; Moszkowski, Op. 16, No. 1; Neruda, Op. 43; Vieuxtemps, Op. 38.

Ballade matinale (F.).—Morning ballad.

Ballad horn.—See *Mellophone.*

Ballet (F.).—A spectacular dance, introduced into the opera or elsewhere.

Ballklänge (G.).—Sounds of the ball.

Ballo (I.).—Dance, ball, ballet.

"Ballo in Maschera."—An opera in five acts by Auber. First performance, February 27, 1833. at Paris.

Ballszene (G.).—Dancing party scene.

Balzate (I.).—Dance.

Bambino (I.).—Child.

Banchetto (I.).—Feast, banquet.

Band (G.).—Book.

Banditen streiche (G.).—Jolly Robbers.

Bar.—The line crossing the stave just before the primary accent. The bar separates the measures. This term is often used incorrectly instead of measure. Since it is a line it never means the music between two such lines.

"Barber of Bagdad."—Comic opera in two acts by Peter Cornelius. First performance, December 16, 1858, at Weimar.

"Barber of Seville."—Opera by Rossini. First performance, February 5, 1816, at Rome, causing a revival in an older opera by the same name, written by Paisiello, and performed in Leningrad in 1780. The opera by Rossini is the only one to survive.

Barbiton (G.).—An old name for the violin.

Barcarolle.—The barcarolle or boat song is named from the songs peculiar to the gondoliers of Venice. Spohr's Barcarolle, Op. 135, No. 1, is very well known. See also Alard, Op. 26, No. 1; Dancla, "La Vienne"; De Beriot, Op. 17, Book I, No. 6; J. J. Hackmann; Rehfeld, Op. 41; Sauret, Op. 6, No. 1.

Bardengesang (G.).—Songs of the bards.

Baritone.—A bass brass instrument in B♭, an octave lower than the trumpet, with a range of about three octaves. It is also called the bass saxhorn, or euphonium, but has only three valves, while the euphonium often has four.

"Bartered Bride, The."—Comic opera in three acts by Smetana, Prague, May 30, 1866.

Bas (F.).—Minus, as C minus, a fourth tone below C.

Báseň (B.).—Poem.

Baseti (B.).—'Cello or bass.

Basque (F.).—End.

Bass Bar.—A strip of pine, 10½ to 10¾ inches long, 1/6 inch thick, 1/3 inch deep at the middle, and

tapering to exceeding thinness at the ends, placed on the under side of the belly beneath the G string. It helps to withstand the strain and gives greater volume to the tone.

Bass Clarinet.—Like the ordinary clarinet the instrument is in B♭ or A, and sometimes in C, but the tones are an octave lower. It is often used in connection with the bassoons and the other clarinets. The bass clarinet has a curved

Bass Clarinet Old Style

Bass Clarinet Modern

bell. It was seldom used until it was perfected by Sax. (See *Saxophone*). The bass clarinet was

introduced by Meyerbeer in some of his opera scores, as in *The Huguenots* and *The Prophet*. It was more fully used by Wagner and later composers.

Basse de viole (F.).—Early form of what is now the violoncello.

Bass drum.—These vary in size from about 24 inches to several feet in diameter. The tone is a dull boom. In the score the music is often written on a single lined stave.

Bass Drum, Snare Drum and Accessories

Basset horn.—A tenor clarinet in F. The instrument has a turned up bell like the bass clarinet and saxophones, but differs by having a leg for resting the instrument on the floor. It has a range of nearly four octaves. The music is

written for the G clef, but sounds a fifth lower than it is written.

Bassgeige (G.).—Double bass; sometimes used for violoncello.

Bassoon

Basso Continuo (I.).—A species of musical shorthand where the bass part is written with numbers, which are to be played as chords, etc. It was used where the accompaniment was the same throughout the entire piece which must be in the style of variations. See Tartini's "Art of Bowing." Abbr. B.C.

Bassoon.—The bassoon often is called the bass oboe. It holds the same place among the woodwinds as the 'cello among the strings. Its range is from B♭ below the bass clef to F at the top of the treble. Music for the bassoon is written in bass, tenor and treble. Just as the oboe is used to indicate pastoral effects, so the bassoon is used to indicate gentle grief or melancholy. The tone is flat and nasal, and is best in the lower range, while in the upper range it is capable of producing clownish effects. In Italian the bassoons are called fagotti, because of their resemblance to two sticks bound together as in a bundle of fagots.

Basso Ripieno (I.).—A bass part to be played only in full or *tutti* passages.

Bataille (F.).—Battle.

Batiende (S.).—Battuto; as *toque batiende*—battuto stroke.

Bâton (F.).—The stick used by the conductor of an orchestra or other musical organization to indicate the time. It was first used for this purpose

Baton

by Spohr, April 10, 1820, but did not come into general use until the season of 1832-3.

Battant (F.).—Battuto; as *Coup d'archet battant*—battuto stroke.

"Battle of the Huns."—Eleventh symphonic poem by Liszt.

Battuta (I.).—Strict time.

Baum (G.).—Tree.

Bavardage (F.).—Gossip, idle talk.

Bavarde (F.).—Gossip.

Bavaroise (F.).—Bavarian.

Bavolet (F.).—Rustic head-gear; bonnet.

Bayadere.—A dancing girl in an Eastern temple.

B. C.—Basso continuo.

B Dur (G.).—B flat major.

Beachtung (G.).—Notice.

Bearbeitet (G.).—Adapted, arranged, revised.

Bearbeitung (G.).—Adaptation.

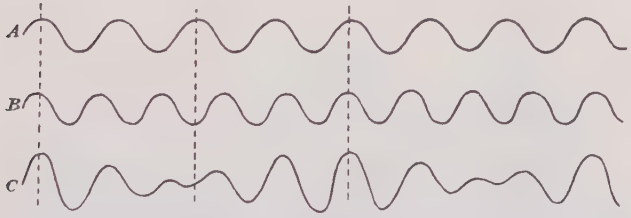
Beat.—The movement of the hand or baton to indicate the rhythm.

"Beatrice di Tenda."—Opera by Bellini. First performance in 1833, at Venice.

"Béatrice et Bénédict."—Opera in 2 acts by Berlioz, founded upon "Much Ado about Nothing." First performance April 9, 1862, at Baden.

Beats.—When two tones have the same vibration rate they have the same pitch, and if sounded together, will blend as one, showing the same

intensity throughout. When two tones, otherwise the same, have slightly different vibration rates, they will, when sounded together, produce pulsations of tone that alternately increase and decrease in intensity. These pulsations or throbbings are known as beats and are very disagreeable. They may occur in other ways not so marked. See *Wave Form.*



A and B, Wave Forms in the ratio of 4 to 5. C, Combination of A and B, showing beats.

The accompanying illustration shows the graphic representation of two sound waves produced by two bodies vibrating in the ratio of 4: 5, first singly, and then combined. The periods of relative silence are shown where the wave becomes more nearly a straight line. See also *Wave Form, Graphic.*

Beaucoup (F.).—A great deal; as *avec beaucoup d'expression*—with a great deal of expression; *beaucoup de son*—with a great deal of sound. Cf. *Serré.*

Beauté (F.).—Beauty.

Bécarre (F.).—Natural size.

Becken (G.).—Cymbals.

Bedeckt (G.).—Covered, stopped (strings). Cf. *Leer.*

Bedeutet abkürzung der Tutti (G.).—Signifies shortening the orchestra parts.

Bědování (B.).—Lamentation.

Beethoven's Symphonies.—These are among the best known of the great works. Symphony 1, in C major, Op. 21, was probably completed in 1799, though parts date from 1793. It was first performed April 2, 1800.

Symphony 2, in D major, Op. 37, was completed in 1802. It was dedicated to Prince Lichnowski, and was first performed at Vienna, April 5, 1803.

Symphony 3 was begun in 1802 and finished in 1804. It is known as "Eroica" or the "Heroic" symphony. It was first dedicated to Napoleon Bonaparte, but when Napoleon declared himself emperor, May 15, 1804, the composer destroyed the dedication and altered the title to "Sinfonia Eroica."

Symphony 4, in B flat major, Op. 60, was composed in 1806. It was first performed in the spring of 1807 at a concert for the benefit of the composer. It is dedicated to Count Obersdorf.

Symphony 5, finished in 1808, was begun several years earlier, since sketches of the first two movements were made in 1800, and the movements were finished in 1805. The first performance was at Vienna, December 22, 1808. The symphony is dedicated to Prince Lobkowitz and Count Rasoumowsky. The opening notes represent fate knocking at the door.

Symphony 6, Op. 68, is known as the "Pastoral" symphony. It was composed in the meadows near Heiligenstadt, in 1808. The first performance was in December of the same year. Beethoven printed the meanings of each movement, showing memories of country life.

Symphony 7 was finished in 1812. It was first performed December 8, 1813, at Vienna, at a concert given for the benefit of the Austrian

and Bavarian soldiers wounded in the Battle of Hanau.

Symphony 8, in F major, Op. 93, was composed in 1812, at Linz, during a period of illness, but is bright and cheerful.

Symphony 9, in D minor, Op. 125, is known as the "Choral" symphony. It was composed in 1823, and is the last and generally considered the greatest of the nine. In this symphony voices and instruments are combined. It was written especially for the London Philharmonic Society, and was performed by them March 21, 1825, but was given an earlier hearing at Vienna, May 7, 1824.

Befestigung (G.).—Establishing security.

"Beggar's Opera."—Consisted of 69 ballet tunes scored by Dr. Pepusch, with the text by John Gay. It was first performed at Lincoln's Inn Fields Theatre, London, January 29, 1727, and had a run of 62 days, considered at that time to be a remarkable performance. Revived with alterations at the Lyric Theatre, Hammersmith, London, June 5, 1920, having a record run of 1,463 performances.

"Beggar Student." Opera by Milloecker.

Beginnend (G.).—Beginning.

Beginselen (D.).—Rudiments.

Begleiding (D.).—Accompaniment.

Begleiten (G.).—To accompany.

Begleitung (G.).—Accompaniment.

Beharrlich (G.).—Continuous.

Beilage (G.).—Supplement.

Beispiel (G.).—Exercise.

Beispiele (G.).—Examples.

Belebend (G.).—With more animation.

Belebter (G.).—Animated, vivacious, sprightly.

Belgium.—Although only a small country Belgium has produced some of the best known composers of violin music. Among them are: Artôt, de Beriot, Ghys, Jongen, Léonard, Marsick, Musin, Piot, Prume, Rüfer, Singelee, Vieuxtemps, Wery, and Ysaye.

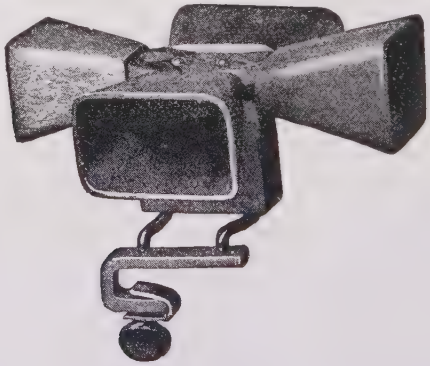
Bélico (S.).—Military.

Beliebten (G.).—Favorite, popular.

Belle (F.).—Beautiful.

"Belle Hélène."—An opera bouffe in three acts by Offenbach. First performance December 17, 1864, at Paris.

Bellissima (I.).—Most beautiful.



Cow Bells

Bells.—See *Chimes.* The brassy toned cowbell is sometimes used in certain types of music.

"Bells of Cornville."—Opera by Planquette.

Belly.—The part of the violin over which the strings are extended and which supports the bridge. It is supported in part by the sound-post. The belly has the same size and shape as the back, the curve being in the opposite direction. It is made of old, well-seasoned, straight, fine-grained pine. The thickest part is between the

tailpiece and finger-board—an area about 5 by 1½ inches—⅛ inch thick. The thickness gradually tapers to $\frac{1}{16}$ inch beneath the valley.

Bemol (F.).—Flat.

Bemoles (S.).—Flats.

Ben or **Bene** (I.).—Well; as *ben marcato*—well marked.

Bene placito (I.).—At pleasure.

Benutzung (G.).—Use, employment.

Bercelonnette (F.).—A child's cradle.

Berceuse.—Berceuse, from the French word *berceau,* a cradle, is, as the name implies, a cradle song or slumber song having a soft and swinging melody. The Germans call it *schummerlied.* See Baselt, Op. 23; Bohm, Op. 151; Boisdeffre, Op. 34; Brooks, Op. 14, No. 2; Cui, Op. 20, No. 8; Dancla, Op. 131; Dessau, Op. 4; Hille, Op. 1, No. 1, and Op. 46; Renard.

Bergamasca (I.).—Italian dance of the sixteenth century.

Bergère (F.).—Shepherdess, nymph.

Bergkönig (G.).—Mountain King.

Berrichonne (F.).—A district in France.

Berücksichtigung (G.).—Regard, consideration.

Berühmter (G.).—Celebrated.

Bes (G.).—B double flat.

Besaiten (G.).—To string an instrument.

Beschaulich (G.).—Meditative.

Beschleunigend (G.).—With greater speed.

Beschwörung (G.).—Exorcism.

Beseelt (G.).—With animation.

Bestimmt (G.).—With decision.

Betrogene (G.).—Cheated; similar to *rubato.*

Bewegt (G.).—Agitated; excited; fast.

Bewegung (G.).—Movement, agitation.

Bewerking (D.).—Arrangement.

Bewerkt (D.).—Arranged.

Bewirkt (G.).—Brought about.
Bez (B.).—Without.
Bezeichnet; (G.).—Explained; defined.
Bezeichnungen (G.).—Explanations.
Bezifferten Bass (G.).—Figured bass, i.e., the notes indicated by figures.
"Bianca."—Opera in four acts by Balfe. First performance December 6, 1860, at Covent Garden, London.
Biblioteca (I.).—Library.
Bibliothek (G.).—Library.
Bibliothèque (F.).—Library.
Bichord.—Playing one note on two strings.
Biegsamen (G.).—Supple.
Bien (F.).—Well, good.
Bijvoegsel (D.).—Supplement.
Billige Ausgabe (G.).—Cheap edition.
Bimmolle (I.).—B flat.
Binden (G.).—Slur.
Bindung (G.).—Binding; syncopation.
Biographique (F.).—Biographical.
Bis (F.).—Encore.
Bis (L.).—Twice.
Bischero (I.).—A peg of a violin.
Bivouac (F.). Camping ground. See Wieniawski, Op. 10, No. 8; Danbe, Op. 22, No. 5.
Bizarrni (B.).—Fanciful.
Bizzarro (I.).—Odd, fanciful.
"Black Domino."—See "Domino Noir."
Bladwijzer (D.).—Index.
Blanche (F.).—White, a half note.
"Blanche de Nevers." Opera in five acts by Balfe. First performance at Covent Garden, London, November 21, 1863.
Blanditiæ (L.).—Flatteries.
Blasinstrument (G.).—A wind instrument.
Blätterrauschen (G.).—Rustling of the leaves.

Blechinstrumente (G.).—The brass wind instruments.

Bleisoldaten (G.).—Leaden soldiers.

Blitzbewegung (G.).—Lightning movement.

Blocks.—Small pieces of pine inside the violin, four in the corners, one at the top supporting the neck and another at the bottom, in which is inserted the tailpin. They give greater strength and rigidity to the violin. They were first added about the fifteenth century, probably in Germany.

Blut (G.).—A hot-headed lad.

Boden (G.).—The back of the violin.

Body.—The sound-box of any stringed instrument.

Bogen (G.).—Bow. Abbreviated *B.* or *Bg.*

Bogenführung (G.).—Management of the bow.

Bogeninstrumente (G.).—Bow instruments.

Bogenklavier (G.).—Piano violin.

Bogenlänge (G.).—Bow length.

Bogenstrich (G.).—Stroke of the bow.

Bogentechnik (G.).—Technic of the bow.

"Bohème, La" (I.).—"Bohemia," opera in four acts by Puccini. First performance at Turin, February 1, 1896.

Bohemia.—See *Czecho-Slovakia.*

"Bohemian Girl."—Very successful opera by Balfe, 1843.

Böhmische (G.).—Bohemian.

Bois (F.).—Woods; as *A travers bois*—Through the woods; or *Au fond des bois*—In the deep woods.

Bolero (S.).—A Spanish national dance, mostly in the time of a minuet, with a sharply-marked and peculiar accent. In violin music the usual accompaniments of castanets and cithern are dispensed with, but the passionate character of the music, expressing everything from coyness to ardent love, is preserved. A good example

of the Bolero is seen in De Beriot's Op. 100. See also Bazzini, Op. 35, No. 6; J. Becker; Dancla, Op. 25 and 50; R. J. Eichberg, Op. 6; Ernst, Op. 16; Hauser, Op. 10 and 38; Ed. Hermann, Op. 3; Hille, Op. 1, No. 2, etc.

Bona nova (L.).—Good news.

Bombardon.—See *Tuba.*

Bonheur Perdu (F.).—Lost happiness.

Bonnes nouvelles (F.).—Good news.

Bonn's Bridge.—A special violin bridge with four feet, one for each string, to give greater resonance to the D and A strings. Invented by Bonn, of London.

Bootjack Violin.—See *Stiefelknecht.*

Bord (F.).—Side, border, bank.

Borea (I.).—The Bourée.

Bosquejo (S.).—Sketch.

Bossu (F.).—Hunchback.

Botschaft (G.).—Message.

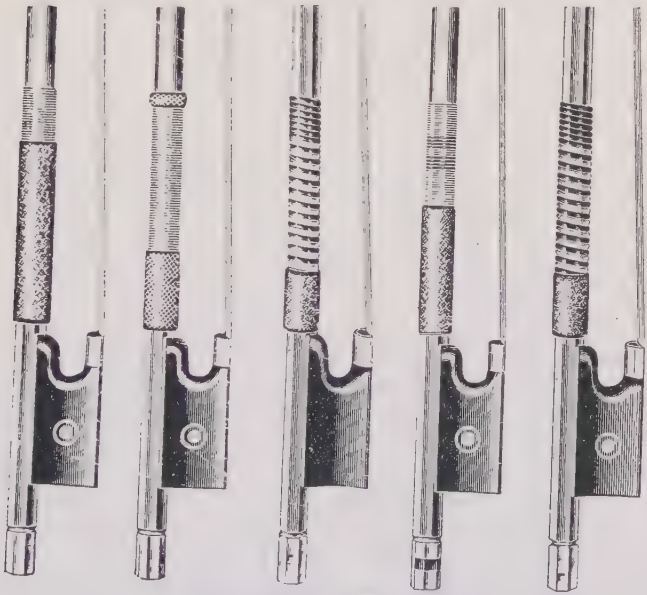
Bourée (F.).—An old French dance of lively *tempo* in 4-4 time, beginning on the fourth beat with syncopation between the second and third. The movement is found in many of the old sonatas. Some good examples may be found in the second and sixth solo sonatas by Bach. See also Bohm, Op. 314, No. 17.

Boutade (G.).—Caprice.

Bouts.—The ribs that curve inward between the corner blocks, making it possible for a player to get at the strings.

Bow.—The best bows have the hair 25½ inches long, and when perfectly balanced the centre of gravity is between 7 and 8 inches from the frog or nut. The best bows are made of Brazilwood. Inferior bows are made from snakewood, logwood, ironwood or mahogany. The diameter of the bow varies from .21 to 1.333

inch. Good bows usually weigh about two ounces or 875 grains, but may vary from 850 to 950 grains. The bow contains 150 to 200 hairs.



Bows showing Finger Grips

Violin Bow

The old bow was a curved stick with the ends bent down. The modern bow curves the other way, and the hair is held in the frog, which is drawn back by a screw to tighten the hair.

Bow-hair.—Horsehair is usually used. It should be renewed frequently. The hair has little scales similar to the shingles on a house, and when the hair is inserted the scales usually point to-

ward the frog so as to give greater force to the down bow. The scales are elevated when the rosin is rubbed upon the hair.

Bow-hand.—The right hand. Occasionally a left-handed player is seen. The strings, bass-bar and sound-post are then reversed.

Bowing.—The manner in which the bow is drawn across the strings. The quality of the tone is largely dependent upon the bowing. All varieties of bowing are fully explained in "The Art of Violin Playing" by Carl Flesch, published by Carl Fischer.

Bow Instruments.—Instruments played with a bow, such as the violin, viola, violoncello and double-bass.

Braccio (I.).—A term applied to the violin and other instruments held to the neck with the left hand and played with a bow.

Brada (B.).—Chin.

Brahms's Symphonies.—Symphony 1, in C minor, Op. 68, was finished in the fall of 1876. It was published and soon performed in various cities, as Stuttgart, Mannheim, Leipzig, etc., and won great praise as an art work of the highest order. The finale is the most powerful part.

Symphony 2, in D major, Op. 73, was finished in 1877. Its style is much different from the first.

Symphony 3, in F major, Op. 90, is the most popular of the four. It was first performed by the Vienna Philharmonic Society, December 2, 1883.

Symphony 4, in E minor, Op. 98, was first performed at Meiningen, under the direction of Von Bülow and Brahms. It shows more originality than the others.

Bransle (F.). A ring dance of lively movement in 2-4 or 4-4 time. Common in England in the sixteenth century.

Bras (F.).—Arm; as *bras droit*—right arm or bow arm.

"Brasseur de Preston, Le." Opera by Adam, 1838.

Bratsche (G.).—Viola. The instrument was named from *Braccio* (I.)—the arm.

Brautglocken (G.).—Wedding bells.

Brautzug (G.).—Wedding march.

Bravura (I.).—Dash, brilliancy.

Brazo (S.).—Arm; as *Brazo derecho*—right arm.

Breit (G.).—Broad.

Bretonne (F.).—Briton.

Breve.—Old name for half note. Used to indicate playing with twice the speed in 4-4 time; called *alla breve,* meaning that a half note is to receive one beat instead of the customary two.

Brezza Gentile (I.).—Delicate breeze.

"Brides of Venice." Opera in two acts by Benedict. First performance at Covent Garden, London, April 22, 1844.

Bridge.—A small piece of wood supporting the strings. It conveys the vibrations to the body of the violin. It was perfected by Stradivari, and as used is about three hundred years old. The bridge is made of maple, and if too thick will spoil the tone. If the bridge is too thin it will break or warp easily. Wood of compact fibre gives greater brilliancy to the tone: softer wood gives greater mellowness. The bridge is placed on a line connecting the *f* holes. The G string side should be a little higher than the E string side. The notches for the strings should

Bridge

be evenly spaced and not too far apart or the fingering will be harder in the higher positions and there is a tendency for the bridge to fall forward while tuning. It is well to have an extra notch for new E strings so as to avoid cutting the regular notch too deeply.

Brilliante or **Brilliant** (I. and F.).—With brilliancy. Abbreviated *brill.*

Brindisi (I.).—A drinking song. See Alard, Op. 79, No. 10.

Brio (I.).—Fire; as *con brio*—with fire.

Brioso (I.).—In a fiery manner.

Brisé (F.).—Short, staccato.

Brises (F.).—Broken.

Broché (F.).—Paper covers.

Broderie (F.).—Embellishment.

Brodés (F.).—Embellished.

Broken Chords.—Chords, the notes of which are played not simultaneously, but in arpeggio style.

"Bronze Horse."—See "Cheval de Bronze."

Broschiert (G.).—Paper covers.

Brummer (G.).—Grumbler.

Brusquement (F.).—Abruptly; hastily.

Buca (I.).—Sound-hole.

Buchlige or **Buchlichte** (G.).—Hunchback.

Bucolique (F.).—Rustic.

Bugle.—A class of instruments now obsolete through the development of newer types. The bass bugle was known as the Klappenhorn. The keyed bugle has been replaced by the saxophone.

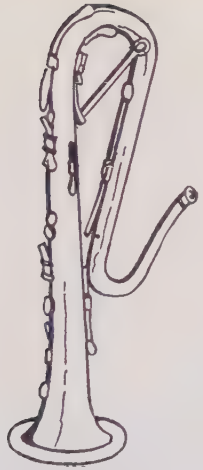
Bühnenmusik (G.).—Stage music.

Bujarost (B.).—Lively.

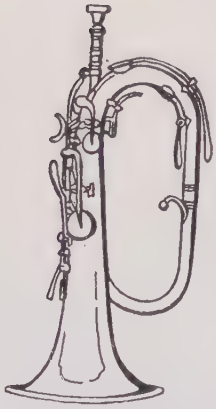
Bunte (G.).—Bright or varied. See David, Op. 30.

Burlando (I.).—Jokingly.

Burlesco (I.).—Burlesque, merry.



The Bass Bugle—Known also as the Klappenhorn. Used only limitedly in Europe and now long obsolete



The Key Bugle, an instrument made obsolete by the invention of the saxophone family

Büttenpapier (G).—Woodpulp paper.

Button.—The knob on the base of a violin.

Buzz.—A buzzing sound heard if the wire on the G string is loose. It may be caused by loose ends of the strings touching a vibrating part, by improper fitting of the bridge, tail or chin-rest; by cracks, loose pieces of dried glue, or by any loose part, either inside or outside the violin.

Bystře (B.).—Quick.

C.

C.—The note between B and D, having usually from 256 to 264 vibrations, and commonly called "Middle C." The C major scale has neither sharps nor flats: the C minor scale has three

flats. The C sharp minor scale has four sharps. **C** indicates $\frac{4}{4}$ time, **¢** *alla breve* or *alla capella* time.

Cabaletta (I.).—"Little horse." A simple, pleasing melody with a "trotting" accompaniment.

Cabaret (F.).—Inn; as *Au Cabaret,* at the inn.

Cachucha (S.).—Dance in 3-4 time, accompanied with castanets.

Cad.—See *Cadenza.*

Cada (S.).—Every.

Cadena (S.).—Chain; as *El paso del Cadena*—chain stroke.

Cadence.—A concluding strain: literally, "a fall."

Cadencia (Pg.).—Cadenza.

Cadenza.—While the cadenza may be used in almost any style of composition it belongs more to the concerto than to any other particular form of music. Theoretically it is the highest form of improvisation, occurring when the passion of the movement has reached such a height that some means must be provided for its escape. Practically the cadenza is in most cases written out by the composer and may be omitted by the performer at will. The reason for this is found in the fact that the gift of improvisation is so rare that most players would never play a cadenza if they had to improvise one on the spur of the moment. The cadenza is supposed to weave together in a more elaborate form all the principal melodies of the movement or to develop the theme in an ornamental style. The exact treatment will vary with the writer or player as well as with the nature of the movement itself. In some of the small compositions the cadenza is little more than a few notes put in without so much regard to the principal theme. One of the most brilliant cadenzas

written for the violin is Sauret's cadenza to Paganini's Concerto in D. It is not published in separate form, but may be found in Sauret's "Gradus ad Parnassum," Volume III. More cadenzas have been published for Beethoven's Concerto in D, Op. 61, than for any other violin concerto, among them being the cadenzas by Plotenyi, Novaček, Wilhelmj, David, Hellmesberger, Joachim, Spohr, Hermann, Laub, Léonard, Singer, Vieuxtemps, Besekirsky, Hubay, Marzulies, Hilf, Molique, Dont, Japha, Ed. Hermann, Saint-Saëns, Auer, Flesch and Wieniawski. Abbreviated *cad.* For a list of cadenzas see my work "The Violin Concerto," published by the Violin Literature Publishing Co., 331 West Ohio St., Chicago.

Cahier or **Cah.** (F.).—Book.

Ça ira (F.).—That will do.

Caisse (F.).—Drum.

Caisses claires (F.).—Kettledrums.

Calando (I.).—With decreasing volume of tone.

Calata (I.).—Dance in 2-4 or 2-8 time.

Calcando (I.).—Hurrying the time.

Caline (F.).—Begging, cajoling.

Calmandosi (I.).—Becoming calm.

Calmato (I.).—Peaceful.

Calme du soir (F.).—Evening calm.

Calmo (I.).—With passion, feelingly.

Calore (I.).—Heat, warmth; as *con calore*—with warmth of feeling.

Cambio de posición (S.).—Change of position.

Cambios (S.).—Shifts.

Camera (I.).—Chamber, private. Implies a different style of music, more lively than *chiesa* or church music.

Campana (I.).—A bell.

Campane (I.).—Bells.

Campanella (I.).—A little bell.

Campestre (I. or S.).—Rustic; rural.

Canarie (F.).—Old dance in 3-8 or 6-8 time.

Cancan (F.).—A typically French modern dance.

Cancion de cuna (S.).—Cradle song.

Cane Violin.—A freak instrument made in Germany. The handle serves as the chin-rest. The cane has a removable part showing the strings, fingerboard, etc. The pegs are vertical, similar to those in a piano. The bow is carried inside the cane and is short.

Canon.—The strictest form of contrapuntal composition, in which each voice imitates exactly the part sung or played by the first voice.

Cantabile (I.).—In a singing style.

Cantando (I.).—Same as cantabile.

Cantata.—A short oratorio or opera in concert form. They are known as church cantatas or secular cantatas, depending upon the subject matter.

Cantico festivo (S.).—Festival song.

Cantilena (I.).—Melody, air.

Cantino (I.).—The smallest string of a violin—the E string.

Canto (I.).—Melody or air. Also used to indicate the E string.

Canzona.—The Canzona, or diminutive Canzonetta, is a light, airy, song-like piece of no great length. It is similar to the madrigal and is not an important form, although there are many charming little numbers under this title. Probably one of the finest canzonettas ever written is that in Tchaïkovsky's Violin Concerto, Op. 35. See also Bohm, Op. 317, Nos. 1 and 23; Alard, Op. 43; Cui, Op. 25, No. 2; Dancla, Op. 137.

Canzonetta (I.).—Diminutive of Canzona.

Capelle (G.).—A chapel.

Capellmeister (G.).—Music director of a church or chapel. A post of considerable honor, especially when connected with a royal or ducal chapel as held by Bach, Haydn, Mozart, etc.

Capo (I.).—Head or beginning; as *Da capo* or *D.C.* —from the first. See *Da capo.*

Capo d'Orchestra (I.).—Leader of the orchestra.

Capo Tasto

Capo tasto (I.).—Sometimes spelled capodastre or capo d'astro. A bar-like clamp, fitting over the fingerboard of a fretted instrument, like the guitar, to raise the pitch of all strings uniformly.

Capo Violino (I.).—The first violin.

Cappella (I.).—Church or chapel.

Capriccio (I.).—A whim, freak or fancy in irregular form.

Capriccietto (I.).—A little capriccio.

Capricciosaménte (I.).—Capriciously.

Capriccioso (I.).—Whimsical.

Caprice or **Capriccio.**—A species of free composition not subject to rule as to form or figure. Caprices in violin music usually take the form of etudes or exercises in which one definite figure is carried through the composition. The first caprices for violin were probably those by Locatelli, composed about 1750. Since then there have been many caprices written either for the violin alone or for violin and piano. For violin may be mentioned those of Paganini, for which a piano accompaniment may be had; those of Rode, Rovelli, Fiorillo, etc. For violin and piano may be mentioned Bohm's Mazurka-Caprice"; Musin's "Caprice de Concert" and Wieniawski's "Capriccio-Valse."

"Capuletti e i Montecchi." Opera in three acts by Bellini, based upon "Romeo and Juliet." First performance at Vienna, March 12, 1830.

Carezzando (I.).—Caressingly.

Carillon (F.).—Chimes.

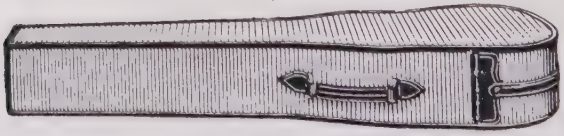
Carmen (G.).—A song.

"Carmen." Opera in four acts by Bizet. First performance at Paris, March 3, 1875.

"Carnival of Venice." Sets of variations on a popular theme, the most celebrated for the violin being those by Paganini. Ernst's variations are about equally difficult. Among other sets of variations may be mentioned those by Dancla, Danbe, Hässner, Ritter and Weiss.

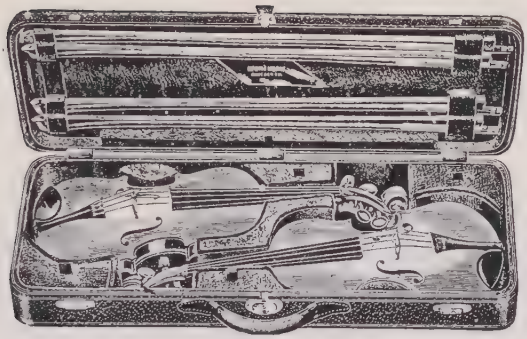
Cascabel (S.).—Bell.

Case. The violin case is made of pasteboard, stiffened canvas, wood, papier mâché or leather (genuine or imitation). It is made for one or



Case Opening at End

Case Opening on Side



Case for Two Violins

two violins. Most cases open from the side, exposing the whole of the interior, but some open from the end.

Cassa (I.).—Drum.

Casse-Noisette (F.).—Nutcracker.

Castanets

Castanets. — Snappers used to accompany dancing, as in the bolero.

Catgut. — Not used for violin strings. See *Gut.*

Causerie (F.) .— Gossip, chat.

"Cavalleria Rusticana" (I.).—Rural chivalry. Opera in one act by Mascagni. First performance at Rome, May 17, 1890, with great success.

Cavallete (Pg.).—Bridge.

Cavatina.—The cavatina, or cavatine, is a smooth, melodious composition not very different from

the aria. Several beautiful cavatinas may be obtained. See Ashton, Op. 61; Brickdale-Corbett, Op. 10; Bohm, Op. 314, No. 2; Brockway, Op. 13; Cui, Op. 25, No. 3; Eberhardt, Op. 66; Hollaender, Op. 36; Jadassohn, Op. 69; Lauterbach, Op. 9; Léonard, Op. 50; Raff, Op. 85, No. 3.

Cedendo (I.).—Grow less.

Cedez (F.).—Decrease the tone.

Celere (I.).—Quick, rapid.

Celeste, or steel piano. An instrument containing steel plates with tuned wooden resonators, through a range of four octaves, producing clear silvery sounds, used largely to augment

Celeste

the harp. The music is written as for the piano, on two staves, but sounds an octave higher than it is written. The plates are sounded by striking with small hammers, operated by a piano mechanism.

Cello.—See *Violoncello.*

Celoton (B.).—Whole tone.

Celtique (F.).—Celtic.

Cembalo (I.). -Shortening of clavicembalo: (F.), Clavecin; (G.), Clavicymbal. Harpischord.

Cendres (F.).—Ashes.

Cenerentola (I.).—Cinderella; scullion.

Cenno (I.).—Biographical sketch.

Cepedant (F.).—However.

Čerstva (B.).—Fast.

Chaconne or **Ciaccona.**—An obsolete dance, probably Spanish or borrowed from the Arabian. It is usually in 3-4 or 4-4 time, and is moderately slow in *tempo,* often appearing in the form of variations on a ground bass of eight measures in length. It appears chiefly in sonatas and ballets. The best known Chaconne is the one found in Bach's Fourth Solo Sonata. Vitali's Ciaccona found in David's "High School," is also well known. See also Rust, Sonata, No. 1; Dancla, Op. 169; Leclair; Durand; Reger.

Chacune (F.).—Each.

Chamber Music, Kammermusic (G.).or **Music da Camera** (I.).—Music that is suitable for a large room or small hall; not as showy as concert music, but more brilliant than church music.

Champétre (F.).—Country.

Changement de cordes (F.).—Change of strings.

Chanson (F.).—Chanson, or song, is really a vocal term. Some are written for the violin, but as a general thing they are not important. The

"Chanson-Polonaise" of Wieniawski is a very pleasing number.

Chanson à boire (F.).—Drinking song.

Chant (F.).—Song.

Chant de fête (F.).—Festival song.

Chant du Bivouac (F.).—Song of the camping ground. Wieniawski, Op. 10, No. 8; Jensen, Op. 22.

Chanterelle (F.).—The lightest string on the violin —the E string; called *quinte* in German.

Chaque (F.).—Each.

Characteristic piece.—A composition that depicts some definite mood, as joy, sorrow, etc.

Charivari (F.).—A discordant orchestra for serenading objects of ridicule.

Chatte et Souris (F.).—Cat and mice.

Chef (F.).—Leader or chief.

Chef d'Orchestre (F.).—The leader of an orchestra.

Chefs d'Œuvres (F.).—Masterpieces.

Chemin (F.).—Way, method.

Cheval (F.).—Horse.

"Cheval de Bronze" (F.).—Bronze horse. Comic opera in three acts by Auber. First performance at Paris, March 23, 1835.

Chevalet (F.).—Bridge.

Chevauchee (F.).—Progress.

Cheville (F.).—Peg.

Chiara (I.).—Pure, distinct.

Chiave (I.).—Clef.

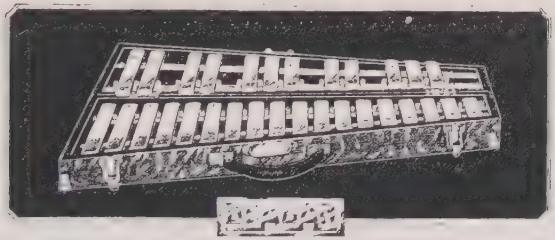
Chiave di violino (I.).—Treble clef.

Chiesa (I.).—Church; as *Concerto di chiesa*—a concerto suitable for performance in a church service.

Chiffre (F.).—Figure.

Chimes (Bells).—tuned metal tubes suspended in a frame, and played by striking. The tone resembles that of bells. Tuned metal bars, as

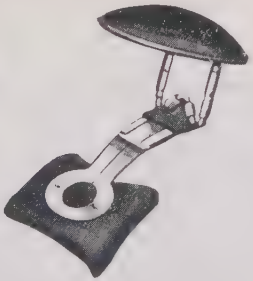
shown in the illustration, are more commonly used. Usually called bells.



Bells

Chinois (F.).—Chinese.

Thick Model Chin Rest



Chin Rest with Shoulder Pad

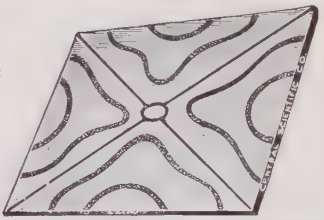
Thin Model Chin Rest

Chin-rest.—A small piece of wood of varying size and shape clamped to the G string side of the tailpiece to enable the player to hold the violin firmly with his jaw, thus allowing the left hand perfect freedom in shifting. There are many varieties of chin-rests, a few of which are shown in the accompanying illustrations. In general, a person with a long neck needs a thicker model chin-rest. The shoulder pad may be attached to the chin-rest or may be separate. The shoulder pad should be made from rough finished material to prevent slipping.

Chitarra (I.).—Guitar.

Chitarra col arco (I.). A violin with sides gently curved, as in a guitar.

Chladni's Plate.—A round or square plate that is supported at the center, sprinkled with fine sand or lycopodium powder, and bowed. Various figures are produced depending upon the location of the bow, the size and shape of the plate, and whether the plate is touched with the finger while bowing. The powder is thrown away from the places of greatest vibration and comes to rest upon the places where there is the least.



Chladni's Plate Showing Sand Figures

Choisi (F.).—Selected.

Choix (F.).—Choice.

Choral Symphony. See *Beethoven, Symphony 9.*

Chord.—A combination of notes sounded simultaneously, and not consecutively, as in the arpeggio. They may be played on two, three or four strings, the last two always being slightly arpeggio unless the bridge is flattened.

"Christmas Oratorio."—Written by Bach, 1734.

Christnachtzauber (G.).—Enchantment of Christmas night.

Chromatic.—From the Greek, meaning "colored." A chromatic scale is colored by flats or sharps added to the "colorless" diatonic scale. The chromatic scale proceeds by half-steps.

Chromatikai (H.).—Chromatic.

Church Music.—Music suitable for playing in a church, usually a little slower and softer than other kinds, though this distinction is gradually being done away with.

Ciaccona (I.).—See *Chaconne.*

"Cid, Le" (S.).—The Cid (Commander). Opera in four acts by Massenet. It has ten tableaux. First performance at Paris, November 30, 1885.

Cinellen (G.).—Cymbals.

Cinelli (I.).—Cymbals.

Cinq (F.).—Five: as *a cinq* for five instruments.

Cinquantaine (F.).—Fifty.

Cinquième (F.).—Fifth.

Cioé (I.).—That is; namely.

Circa (L.).—About.

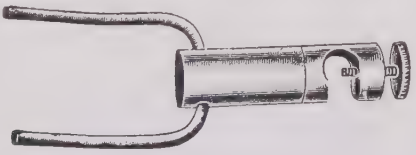
Cis (G.).—C sharp. But in French and Italian *Ciscis* is *C*×.

Cithare (F.).—Guitar.

Cither (D.).—Guitar.

Clair de lune (F.).—Moonlight.

Clamp.—A small clamp which fastens to the stand is often used to hold the violin and bow instead of hooking the violin on the edge of the stand



Clamp for Holding Violin

or placing it upon a chair. Since it was designed especially for this purpose it is more suitable to use for safety.

Claquebois (F.).—Xylophone.

Clar.—See *Clarinet.*

Clarinet.—One of the most important wood-wind instruments, holding the same place in the band that the violin holds in the orchestra. It was invented about 1700. They are used mostly in A, B flat and C, though others are made in

D, E flat, F, A flat, etc. All except those in C are transposing instruments, that is, they do not sound the note as written.

Clarinet, usual type

Clarinet, newer model

Technical difficulties occur when modulating far beyond the chief key, so that in deciding upon the tuning the chief key of the composition must be considered, and the key chosen usually lies close to the dominant. There is quite a difference in the quality of the tone in the different clarinets. Clarinets of low pitch have a much softer tone than those of high pitch, so that the sharp and piercing tones of the D and E♭ clarinets are not suited to the small orchestra, although they are employed in the largest orchestra and in military bands. The clarinet acts as a closed pipe and sounds an octave lower than would be assumed from its length.

If music for the B♭ clarinet is written in the key of B♭ the writing is less difficult than when there is a change of key. If the music is in the key of C, two sharps must be introduced for F and C, otherwise they would sound like E♭ and B♭, and the sharps make them sound like E and B. In Beethoven's Triple Concerto, Op. 56, in C

major, clarinets in C are required for the first and third movements but in the second movement where four flats are used in the principal instruments, only two flats are used for the clarinet in B♭. So in Brahms' double concerto, Op. 101, in A minor, the clarinets in A have the part written in C minor, while in the second movement in D, the clarinet in A has the music written in F.

In the key of C the B♭ clarinet is a tone lower than written, while the A clarinet is 1½ tones lower. In general an A clarinet is used for keys having sharps and the B♭ clarinet is used for keys having flats. Since the A clarinet produces the sounds of the key of A when written in C, it is necessary to write the music for six sharps in only three sharps for the A clarinet. Since the B♭ clarinet produces the scale of B♭ when written in C, the music requiring five flats could be written for a B♭ clarinet by using only three flats, and so on. Where the key for the non-transposing instruments is, for example, D major, the key for a B♭ clarinet would, by counting back three sharps on a table where the keys are arranged in a circular form, be C♯, or 7 sharps. This would correspond in a flat key to D♭, or 5 flats. Then by dropping two flats it would change to E♭, or three flats. Two more flats could be dropped in the signature, making the clarinet part in F major, if the A clarinet is used instead of the B♭. Schubert's Unfinished Symphony is thus written.

If the key of the composition is B♭, the B♭ clarinet would be used and the music would be written in the key of C. Thus for a B♭ clarinet the music is always written one tone

higher than it is to sound, and for the A clarinet it is written 1½ tones higher. When this gives too many sharps or flats for the clarinet selected, a key one-half step higher or lower may be selected and the other clarinet used. See article "Key." The clarinet has two principal registers, differing by a twelfth, the lower one extending from E_1 to B♭, and the upper obtained by opening a special hole and by cross fingering giving a total range of about three octaves.

Clarinette (F.).—Clarinet.

Clarinetto (I.).—Clarinet.

Classical music.—Music composed according to accepted forms by acknowledged masters of composition.

Clave (Pg.).—Key. (S.).—Clef.

Clavecin (F.).—Harpischord.

Clave de sol (S.).—Treble clef.

Clavicymbal or **Clavicembalo** (I.).—Harpsichord.

Clavier or **Klavier** (G.). Piano; as *Klavierbegleitung*—piano accompaniment.

Clé (F.).—Clef.

Clé de violin (F.).—Treble clef.

Clef.—The sign placed on the left end of the staff to indicate whether the music is in the treble, alto, bass or tenor. The treble clef is the only one used in violin music. It indicates that middle C comes on the first leger line below.

"Clemenza di Tito."—Opera in two acts by Mozart. First performance at Prague, September 6, 1791, one day after it was finished.

Cloches (F.).—Bells.

Clochette (F.).—A handbell. See Paganini's Concerto in B minor, Op. 7; Dancla, Op. 148, No. 3.

Coda or **Finale.**—The ending of a composition by an extra-melodic phrase, for more completely

establishing the final cadence. The coda is used extensively by such writers as Paganini, De Beriot, Ernst, Wieniawski and other writers of brilliant concert music.

Coetera (F.).—Other things.

Cœur brisé (F.).—Broken heart.

Coin (F.).—Corner, as *Au coin du feu*—in the chimney corner.

Col, Coll', or **Colla** (I.).—With; as *col arco*—with the bow; *colla sinistra*—with the left hand.

Colección (S.).—Collection.

Colición en partes separados (S.).—Edition in parts.

Collaborazione (I.).—Collaboration.

Colla parte (I.).—Accommodate the accompaniment to the solo.

Col legno.—See *Legno.*

Collet (F.).—The neck of a violin.

"Cologne" Symphony.—Third symphony by Schumann.

Colophony.—Rosin.

Color.—The tone color, voice or timbre of an instrument.

Colorido (S.).— Nuance.

Color music.—Music accompanied by a display of colors, as in Scriabin's "Promethée."

Come (I.).— As, exactly, in manner named.

Comincio (I.).—Beginning; as *Tempo di comincio.*

Comma.—The smallest musical interval recognized. The ratio of the major second to the minor, the major being 1/80 larger.

Comme de loin (F.).— As from far away.

Common Time.—The most frequently occurring time—4-4. See *Time.*

Comodo or **Commodo** (I.).— Easily, at will, without haste.

Compactu (S.).—Compact.

Compendio (I. or S.).—Abridgement.

Complet (F.).—Complete.

Completo (I. or S.).—Complete.

Componirt (G.).—Composed.

Composé (F.).—Composed.

Composition.—A musical production.

Comprato a dispense (I.).—Bought separately.

Con (I.).—With; as *con fuoco*—with fire.

Concert.—A public performance; (2) harmony, unison.

Concertante (I.).—In concerted style, each part playing alternately the solo and subordinate part; (2) a concerto with accompaniment.

Concerted Music.—Music for several instruments playing at once.

Concert horn.—See *Mellophone.*

Concertini (I.).—Solo; as *violini concertini.* See *Ripieni.*

Concertino.—The concertino is similar to the concerto but much more concise. It often consists of only one movement with change of time near the middle rather than of the typical three movements of the concerto. The concertino is much more common for the violin than for the piano. Some that are well-known are those by Spohr, sometimes called concertos; the ones numbered twelve, thirteen and fourteen being of this description, and called the first, second and third concertinos. See also those by Accolay, David, Ernst, Jansa, Kalliwoda, Prume, Sitt, etc. The term is also used to designate the solo players in a grand concerto or concerto grosso.

Concertisto (I.).—Virtuoso.

Concertmaster.—See *Concertmeister.*

Concertmeister (G.).—Called by the French *Chef d'attaque.* The leader of the first violins in the orchestra, next in importance to the leader or conductor. He must be a fine player both in

ensemble and solo work, and capable of leading the orchestra when the conductor calls upon him.

Concerto.—The concerto is now known as that form of composition designed to show the skill of the executant in the highest degree, usually accompanied by an orchestra. The inventor of the modern concerto as a concert piece was Giuseppe Torelli, who in 1686 published a "Concerto di Camera" for two violins and bass. The form was developed by Corelli, Geminiani and Vivaldi. From the first it resembled the form of the sonata, and as the latter grew out of the suite, the movements becoming larger in form and with more internal cohesion, so it was with the concerto. The form of the older concerto was much freer than now, sometimes having two or four movements instead of the typical three. Mozart really settled the form, and though some modifications may be found, the construction is, as a general thing, as fixed by him. In the first place a concerto consists of three movements, the *scherzo* of the sonata being omitted. The regular form is first an introduction by an orchestra marked "tutti," in which the principal subjects are announced much as in the first movements of a sonata. Sometimes the second subject is announced, but more frequently omitted. The solo instrument then enters, sometimes at once with the principal subject, sometimes with a brilliant introductory passage. A repetition with considerable modification of the first "tutti" then follows, now divided between the soloist and the orchestra. The second subject is regularly introduced and the first solo ends with a passage in a different key. A shorter tutti then introduces the second

solo, leading back to the original key. The principal subject is then reintroduced by the orchestra, but in a compressed form, and is continued by the soloist in the third solo. A short final tutti brings the movement to a close. Near the end of the one or more of the movements a pause is often made for the cadenza performed by the soloist. See *Cadenza.* The second movement may be an andante, adagio, larghetto or other slow *tempo*; at the end of which a second but shorter cadenza may be played. The third movement is in rapid *tempo*, often in the form of the rondo, sometimes interrupted by a complete change of *tempo*. One or more cadenzas may be introduced in the finale as in the other movements. This regular form is often modified by composers. Some have very long tutti introductions, such as the Ernst Concerto in F sharp minor; others less than two measures, as the Mendelssohn Op. 64. The general form, however, is to start with a moderately rapid *tempo*, then to introduce a slow movement and close with a brilliant finale. Concertos are sometimes written for more than one solo instrument, and are known as double, triple or quadruple concertos as the case may be. The general arrangement is the same as for one solo instrument. Bach wrote concertos for two violins; Beethoven a triple concerto for violin, piano and 'cello; Maurer one for four violins and orchestra. The introduction of the cadenza is marked by a pause or fermata, written over a rest in the solo part, and over the last note in each of the orchestral parts, with another pause over the trill in the solo part indicating the close. About four hundred concertos are available for the violinist at the pres-

ent time. Abbreviated *cto.* For complete discussion of this subject see my work, "The Violin Concerto," published by The Violin Literature Publishing Co., 331 West Ohio St., Chicago.

Specimen pages of the scores of some of the concertos may be seen in connection with the article on "Score."

Concerto a solo (I.).—A concerto without accompaniment.

Concerto da camera (I.).- A concerto for chamber or private use.

Concerto di chiesa (I.).--A concerto for church use. More serious in treatment.

Concerto doppio (I.).- A concerto for two or more solo instruments.

Concerto grande (F.). An orchestral concerto for two or more solo instruments accompanied by full or string orchestra.

Concerto grosso (I.). See *Concerto grande.* Used also to designate the orchestral accompaniment of a grand concerto as distinguished from the concertino or solo players. The term was last used by Germiniani, who, about 1760, arranged Corelli's solos as *concerti grossi,* until very recently when the term was revived.

Concert Pitch.- A higher pitch with middle C having 274 vibrations per second.

Concentsaal (G.).—Concert hall.

Concerts du Conservatoire.--Concerts given at the Paris Conservatory. They were founded by Habeneck in 1828. At first three, and then six, subscription concerts were given in a season. The number was later increased.

Concerts spirituels. These were the forerunners of the Concerts du Conservatoire. They were

founded by Philidor in 1725, and were given on the days the theatres were closed for religious purposes. They were continued until 1791, and were then discontinued until 1805.

Concertstück (G.).—A concert piece.

Conclusione (I.).—Conclusion.

Concordant.—Harmonious.

Concours (F.).—Competition, examination.

Conductor.—The director of an orchestra.

Conduisant (F.).—Leading, guiding.

Consecutive Fifths.—Two or more perfect fifths following in similar motion.

Consecutive Octaves.—Two or more octaves following in similar motion.

Conservatoire (F.).—Conservatory of music.

Conservatory.—A school of music.

Consonance.—When two or more tones sounded together give a pleasing effect without requiring further progression to make satisfactory harmony they are said to be consonant tones, such as a major sixth.

Conte (F.).—Tale, story.

Conte de Fée (F.).—Fairy story.

Contenido (S.).—Contents.

Contenu (F.).—Contents.

Contenuto (I.).—Contents.

Continuación (S.).—Continuation.

Continuazione (I.).—Continuation.

Contrabaixo (Pg.).—Double bass.

Contrabass (G.).—Double bass.

Contra bassoon.—See *Double Bassoon.*

Contraccion (S.).—Contraction.

Contrafagotto (I.).—Contrabassoon or double bassoon.

Contrappunto (I.).—Counterpoint.

Contrapunt (D.).—Counterpoint.

Contrapunto (S.).—Counterpoint.

Contr'arco (I.).—Bowing contrary to rule.
Contrary Bow.—A reversed stroke of the bow.
Contre (F.).—Opposite.
Contrebasse (F.).—Double bass.
Contre fugue (F.).—Counter fugue.
Contrepoint (F.).—Counterpoint.
Controlar (S.).—Control.
Copia (S.).—Manuscript.
Copie (F.).—Manuscript.
"Coppelia."—Ballet by Delibes.

Copyright.—In the Copyright Act, 1911, "Copyright" for Great Britain and such of the colonies as may adopt the Act is defined as "the sole right to produce or reproduce the work or any substantial part thereof in any material form whatsoever, to perform, or in the case of a lecture to deliver, the work or any substantial part thereof in public, if the work is unpublished, to publish the work or any substantial part thereof." It also includes in the case a literary, dramatic or musical work, the sole right to make any record, perforated roll, cinematograph film, or other contrivance by means of which the work may be mechanically performed or delivered and to authorise any such acts. The term for which copyright shall subsist shall, except as otherwise expressly provided, be the life of the author and a period of fifty years after his death.

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"Coq d'Or, Le" (F.).—The Golden Cockerel. Opera by Rimsky-Korsakov.

Coq et poules (F.).—Rooster and hens.

Cor (F.).—Horn.

Cor Anglais (F.).—English horn.

Corda (I.), **Corde** (F.), **Saite** (G.). –String. The E string is indicated by *Ima Corda,* the A by *IIda Corda,* the D by *IIIza Corda,* and the G by *IVta Corda. Due Corde* means play on two strings; *tre Corde*—on three strings, etc.; *sur una corda* —on one string. German editions give *Auf* E, A, D or G; or *Auf* I, II, III or IV. French editions often leave out the term *corda* or *corde* and write simply *Sur* I, II, III or IV, or use only the numerals I, II, III or IV, or may refer to *Corde de Mi, La, Re* or *Sol.*

Corde a jour (F.).—An open string.

Corde a vide or **Corde vuide** (F.).—An open string.

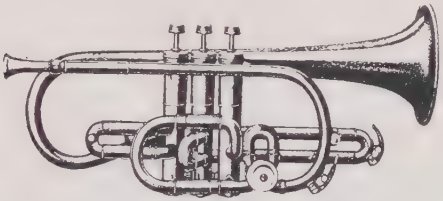
Corde doppie (F.).—On two strings.

Cor di basset (F.).—Basset horn.

Cornet.—A brass wind instrument with valves for varying the pitch. The cornet is essentially a trumpet with three slides, through which the air is made to pass by depressing valves or pistons. This changes the effective length of the tube by the amounts necessary to flatten the open tones one, two, or three semitones.

The pitch may be changed by varying the length between the mouthpiece and the instrument.

The range of the cornet is usually given as extending from C_1 to G^2 or about 3½ octaves.



Cornet with Rotary Valve for Changing the Pitch

However, the greatest range recorded is 5 octaves, from G_2 to G^3, or from one octave below the lowest note on the violin to the G almost on the bridge on the E string. In the last octave, however, only the harmonic tones G^2, C^3, E^3 and G^3 could be sounded.

Cornet de postillon (F.).—Posthorn.

Cornette à pistons (F.).—Cornet.

Cornetto (I.).—Cornet.

Corni (I.).—Horns.

Corni da caccia (I.).—Hunting horn.

Corno di bassetto (I.).—Basset horn.

Corno Inglese (I.).—English horn.

Corredata (I.).—Embellished.

Corregido (S.).—Revised.

Corrente.—The corrente or courante is an old dance in triple time, having rather a lively movement with notes of equal value. The form may be found in Bach's second and fourth solo sonatas and in Vivaldi's Sonata in A, or in many other of the old style compositions.

Corrigé (F.).—Revised.

Corto (S.).—Short.

Cor Vigilans (I.).—Watchful courage.

Cossacca (I.).—Cossack.

Cossaque (F.).—Cossack.

"Cosi Fan Tutte."—Opera in two acts by Mozart. First performance at Vienna, January 26, 1790. Generally translated as: They all do it.

Cottegiani (I.).—Courtiers.

Coucou (F.).—The cuckoo. One of the early imitations of the cuckoo may be found in Vivaldi's Concerto, Op. 8, "The Trial of Harmony and Invention."

Coulé (F.).—A glide, slurred notes.

Counter bassoon.—See *Double bassoon.*

Counterpoint.—Point against point. One or more parts added to another part. These are usually separate melodies and may often be inverted.

Coup (F.).—A blow; as *coup d'archet* a stroke of the bow, in the sense of a method or style of bowing.

Coup d'archet Balayant (F.).—Sweeping stroke.

Coup d'archet battant (F.).—Battuto stroke.

Coup d'archet Fouettant (F.).—Whipping stroke.

Coupure (F.).—Cut, omit.

Coupure possible (F.).—A possible cutting or omission.

Courante (F.).—Same as *Corrente.*

Couronné (F.).—Crown, lengthens the note *ad lib.*

Courounement (F.).—Coronation.

Court (F.).—Short.

Covered strings.—The covered strings are machine wound, with silk or fine wire, usually copper or silver. They are more elastic than uncovered strings of the same diameter.

Courtisans (F.).—Courtiers.

Cracovienne (F.).—A Polish dance in syncopated 3-4 time, similar to the mazurka.

Cracowiak.—See *Cracovienne.*

Crescendo, Cres. or **Cresc.** (I.).—Increase the volume of sound. Opposite of *Decrescendo.* It is indicated by the sign .

Croches (F.).—Eighth notes; as *les croches égales et marquees*—the eighth notes, equal and marked.

Crotchet.—Old name for a quarter note.

Crociato, Il (I.).—Procession; crusade.

Cromatico (S.).—Chromatics.

Crowd or **Crwth.**—Early Celtic bow instrument. One of the ancestors of the violin.

Cruzando las cuatro cuerdas (S.).—Crossing the four strings.

C.S.—Abbreviation for *Con sordino.*

Csavar (H.).—Screw of the bow.

Cserejolokről (H.).—Accidentals.

Csiga (H.).—Scroll.

Cto.—Abbreviation for *Concerto.*

Ctvité (B.).—Fourth.

Čtvrttónové soustavě (B.).—Quarter tone system.

Čtyrčtvrtni takt (B.).—Common time.

Čtyrka (B.).—Four.

Cuadruplos (S.).—Quadruplets.

Cuarta (S.).—Fourth.

Cuarteto (S.).—Quartet.

Cuatro (S.).—Four.

Cuerdas (S.).—Strings.

Cuidadosamente (S.).—Carefully.

Cuisiniers (F.).—Cooks.

Curso (S.).—Manual.

Cvičeni (B.).—Exercise.

Cygne (F.).—Swan.

Cygnes de reve (F.).—Dreaming swans.

Cyklische (G.).—Cyclic; recurrent.

Cymbal.—A circular brass instrument about 12 inches in diameter, used where a crash is wanted. Its sound can be heard above the full

orchestra. In the score the music is often written on a single lined stave. They may be played by striking the edges together with a sliding movement. Sometimes one is played by operating the bass drum pedal, and the other, suspended, is struck for a crash.

"Czaar und Zimmerman."—Opera by Lortzing. First performance, December 22, 1837.

Czardas.—The Czardas or Csardas is a Hungarian or Magyar dance in 2-4 or 4-4 time. It means: "The Inn on the Heath." It is often preceded by a slow movement called the Lassu or Lassan. The lively movement is called the Friss or Friska. For examples of this style see the music of Keler-Bela, Jeno Hubay and the arrangements of Liszt's Hungarian Rhapsodies.

Czecho-Slovakia.—Always known for their love of good music, the Czecho-Slovakians have produced a number of well known composers of violin music, some of whom are world famous. Among the better known are Dont, Dvořák, Jansa, Kalliwoda, Karbulka, Kocian, Kubelik, Labor, Ondriček, Procházka, Ševčík, Sitt, and Slunicko.

Czigány (H.).—Gipsy.

D.

D.—The first note above C. The major scale having two sharps in the signature. The minor scale having one flat in the signature. The D sharp minor scale has six sharps. The D flat major scale has five flats. The third string.

Da (I.).—By, for, from, through; as *Da camera,* chamber or secular music as opposed to *Da Chiesa*—church or sacred music.

Dabei (G.).—Moreover, at the same time, with it.

Da Capo or **D.C.** (I.).—From the beginning. Often used thus: *da Capo sino al Fine,* or *Gavotte da Capo sa. Fine,* the last meaning to play again from the beginning of the gavotte to the end. The words *Senez Replica* are often added to show that in the D.C. no repeats are to be played and the abbreviated form is *D.C.S.R.* See *Capo.*

Dal Segno (I.).—From the sign :$:. In this case the going back may be to any place in the music where the sign is placed, as opposed to *da Capo* —from the beginning. Abbreviated *D.S.* or *Dal S.* Other marks may be used in connection with the letters *D.S.* as with *D.C.*

"Dame Blanche."—Comic opera by Boieldieu. Very popular, having been performed at the Opéra Comique, Paris, 1,340 times up to June, 1875.

Dämmerung (G.).—Twilight.

"Damnation of Faust."—Dramatic legend in four parts, by Berlioz. First performance, December 6, 1846, at Opéra Comique, Paris.

Dämpfer (G.).—Sordino; mute.

Danklied (G.).—Song of thanksgiving.

"Danse Macabre."—Symphonic poem by Saint-Saëns.

Dans la position (F.).—In the same position.

Dans le goût de Carillon (F.). In the manner or style of the carillon.

Danubienne, La (I.).—A person living near the Danube.

Danzante (S.).—Dancer.

Danzatrice (I.).—Dancer.

Darmsaite (G.).—Gut string.

Dasselbe (G.).—The same.

Dauer (G.).—Duration or length of notes.

Daumen (G.).—Thumb.

D.C.—See *Da Capo.*

Debut (F.).—First appearance.

Decet, or **Decette.**—A group of ten instruments.

Décidé (F.).—Resolute; determined.

Decimas (S.).—Tenths.

Decimen (G.).—Tenths.

Deciso (I.).—Determined.

Decke (G.).—Table.

Decreciendo en fuerza (S.).—Decrescendo.

Decrescendo (I.).—Decrease the volume of tone. See *Crescendo.* It is indicated by the sign Abbreviated *decresc.* or *decr.*

Dedeo (S.).—Fingering.

Delerium amoris (L.).—Madness of love.

Dedicato (I.).—Dedicated.

Dédié (F.).—Dedicated.

Dedo (S.).—Finger.

Deel (D.).—Part; book; volume.

Deep bells.—These are usually replaced by steel pipes set into vibration by striking them with a hammer.

Degrees, Musical.—The degrees most frequently conferred in English speaking countries for work in music are Mus.B.—Bachelor of Music, and Mus.D.—Doctor of Music. Less frequently the degree Mus.M.—Master of Music, is granted. In Germany the Ph.D. degree is granted instead of Mus.D., thus placing specialised work in music on a par with other studies.

The following colleges and universities have granted the degree Mus.D.: Bates, Bethany, Cornell Col., De Paul, Des Moines, George Washington, Grayson, Grinnell, Grove City, Highland Park, Hillsdale, Holy Cross, Knox, McGill, Muhlenberg, Northwestern, Ohio Northern, Oskaloosa, Pittsburgh, Potomac, Puget Sound, St. Stephens, Simpson, Syracuse, Temple, Trinity, Western Reserve.

Deh! non voler costringere (I.).—Oh! I do not wish to constrain you.

Dehnungstriche (G.).—A long stroke with the bow.

Del, Dell', Della, Delle or **Dello** (I.).—Of the; as *tempo dell' introductione*—the *tempo* the same as in the introduction.

Delicatemente (I.).—Delicately.

Delicatezza (I.).—Delicately; as *con molto delicatezza*—very delicately.

Delicato (I.).—Delicate.

Deliciæ (L.).—Delights, pleasures.

Dĕliti (B.).—Divide.

Demaciado (S.).—Troppo.

Démancher (F.).—To shift position.

Denmark.—Here we find only a few composers of violin music. Among the better known are: Enna, Emborg, Gade, Lassen and Rübner.

Depit (F.).—Spite.

Derecho (S.).—Right.

Dernière (F.).—Last.

Derselben (G.).—The same.

Des (G.).—D flat.

Desarrollo (S.).—Development.

Deses.—D double flat.

Despacio (S.).—Slowly; lento; as *En tiempo despacio*—ritenuto.

Despacio, con sosiego (S.).—Adagio.

Después (S.).—Then.

Dessin (F.).—Drawing; design.

Dessus (F.).—Old name for violin.

Destacadas (S.).—Detached.

Destra (I.).—Right.

Destreza (S.).—Dexterity.

Detachado (S.).—Staccato.

Détaché (F.).—Detached or staccato notes. *Détaché largement*—broad staccato, marked . . *Grand Détache*—with a whole bow for each note.

Deutsch (G.).—German.
Deutsche Rhapsodie.— Concerto by Fr. E. Koch.
Deux (F.).—Two.
Deuxième (F.).—Second.
Développement (F.).—Development.
Dextra (L.).—Right (hand).
Dezelfde (D.).—The same.
Di (I.).—With, of, from, for.
Diable (F.).—Devil.
Diabolique (F.).—Diabolical; devilish.
Diamond-shaped notes.—Harmonics.
Diarios (S.).—Daily.
Diatonic—See *Scale.*
Diatonisch (G.).—Diatonic. See *Signs.*
Dibujo (S.).—Drawing; design.
Dichter und Bauer.—See "Poet and Peasant."
Die (G.).—The.
Diese (F.).—Sharp, ♯.
Dieselben (G.).—The same.
Dieselbe zusammen (G.).—The same together.
Diesis (Gr.).—Old name for a semitone, later called a limma.

Die ♩ wie vorher die ♪, etc. (G.).—Shows that the ♩ note is now to have the same amount of time as the ♪ note formerly had.

Dieu (F.).—God.
Diferentes Variedades (S.).—Different varieties.
Difference Tones.—See *Tartini's Tones.*
Difficile (F. and I.).—Difficult.
Dificil (S.).—Difficult.
Digitación (S.).—Fingering.
Digitación paralela (S.).—Parallel fingering.
Digitadas (S.).—Fingered.
Digitazione (I.). —Fingering.
Dimanche (F.).—Sunday.

Diminished Chord is one half tone less than the minor chord of the same kind.

Diminuées (F.).—Diminished.

Diminuendo (I.).—Decreasing. Abbreviated *Dim.*, *Dimin.*

Diminuto de alegro (S.).—Allegretto.

Diminuto de andante (S.).—Andantino.

Dinamicas (S.).—Dynamics.

"Dinorah."—Opera in three acts by Meyerbeer. First performance, April 4, 1859, at Opéra Comique, Paris.

Directeur (F.).—Director.

Director.—Conductor of an orchestra or other musical organization.

Direita (Pg.).—Right.

Diritti (I.).—Right, lawful, straight, upright.

Dis (G.).—D sharp; *Disdis* or *Disis*—D double sharp; *Disdur*—D sharp major; *Dismoll*—D sharp minor.

Discípulo (S.).—Pupil.

Discord.—Any combination of notes not forming a concord. It does not satisfy the ear but causes unrest.

Disegno (I.).—Drawing; design.

Disminuida (S.).—Diminished.

Disminuzendo en sonido (S.).—Diminuendo.

Disperato (I.).—Despairingly.

Dissonance.—When two or more tones sounded together give the effect of requiring a further progression to make satisfactory harmony they are dissonant tones, such as a fourth, as F and B, which are unsatisfactory and are made more pleasing if followed by a sixth, E and C′. A great deal of modern popular music is dissonant and the listener is required to supply his own consonant ending if one is desired.

Dissonancia (Pg.).—Discord.

Dissonerande (Sw.).—Discordant.

Div.—See *Divisi.*

Divers (F.).—Different.

Divertimento (I.), or **Divertissement** (F.).—Cheerful composition, short, and light.

Divisi (I.).—Divided. Where one violin takes the upper line of notes and another violin takes the second line, etc. Used chiefly in orchestral music, sometimes in duets. Abbreviated *div.*

Another method of indicating that the violins are to divide into two sections is to write part of the notes with the stems up, and the others with the stems down. In some of the later scores brackets, braces or parenthesis marks are placed before the chord whose notes are to be distributed. Where the stems all point in the same direction the notes are to be played by all the violins as double stops.

Divozione (I.).—Devotion.

Dixième (F.).—Tenth.

"Djamileh."—Comic opera by Bizet. First performance, May 22, 1872, at Opéra Comique, Paris.

Dobles (S.).—Doubles.

Docena Diaria (S.).—Daily dozen.

"Doctor Cupid."—Opera by Wolf-Ferrari.

Doigt (F.).—Finger.

Doigté (F.).—Fingered.

Doigter (F.).—Fingering.

Doit se jouer (F.).—It must be played.

Dolce or **Dol.** (I.).—Sweetly.

Dolce Sogno (I.).—Sweet dreams.

Dolcissimo (I.).—Most sweetly.

Doloroso (I.).—Sorrowful.

Dominant.—The fifth note of a scale.

Dominantenseptimenaccord (G.).—Chord of the dominant seventh. A major chord with the minor seventh above the dominant; and is the

same in major or minor keys. It is very important in modulation. The resolution of the dominant seventh is always into a chord of the tonic when not interrupted. See any good work on harmony.

"Domino Noir" (F.).—"Black Domino." Comic opera in three acts by Auber. First performance at Paris, December 2, 1837.

"Don Juan."—Opera buffa in two acts, by Mozart. First performance at Prague, October 29, 1787. Also an opera by Richard Strauss, known as Op. 20, composed 1888.

"Donna del Lago" (I.).—"Lady of the Lake."

"Donne Curiose, Le"—See *"Inquisitive Women."*

"Don Pasquale."—Opera buffa by Donizetti. First performance at Paris, January 4, 1843.

"Don Quixote."—Since 1690, beginning with Förtsch, of Hamburg, and ending with Richard Strauss twenty-nine composers have written operas with this title.

Doppelflageolettöne (G.).—Double harmonics.

Doppelgriff (G.).—A double stop. Two notes played at once.

Doppelschlag (G.).—Double beat or grace note.

Doppelt (G.).—Double.

Doppio (I.).—Double; as *doppio movimento*—twice the speed.

Dorflied (G.).—Village song.

Dorfschänke (G.).—Village ale house.

Dornröschen (G.).—Sleeping beauty.

Dot.—The dot has various meanings according to its position. At the side of a note it means that the time value of the note is to be increased one-half. Two dots after a note increase its value three-fourths. Above a note it indicates staccato playing. If several dots are above one note it means to play as many notes as there

are dots, in the same time as the value of the note over which they appear. Dots are used to indicate a repeat when they are placed beside a double bar.

Double (F.).—Variation. Usually consists of embellishments without any change in harmony. See Bach's Solo Sonatas.

Double Bass

Double Bassoon

Double Bass.—The largest member of the violin family having three or four strings. It sounds the notes an octave lower than they are written. The strings are E_3, A_3, D_2 and G_2. The highest note is G, vibration rate 384. In the symphony orchestra the bases are usually two less than the 'cellos.

Double Bassoon, called also counter bassoon and contra bassoon.—Similar to the bassoon, but sounds an octave lower than the music is written. Seldom used as a solo instrument, but helps to strengthen the bassoon and other basses.

Double Chorde (F.).—See *Double string.*

Double Chords.—Two notes played at the same time.

Double Flat.—Two flats applied to the same note at the same time. It lowers the note a whole tone. Its sign is ♭♭. The double sharp, × raises the note a whole tone. Two naturals are required to restore the natural tone. See *Interval.*

Doubles croches (F.).—Sixteenth notes.

Double String.—Where the same note is to be played on two strings at once. In piano music this has no application practically, as there is only one place to play each note; but in violin music it is very often used as nearly every note may be produced in a number of places, and the quality of the tone depends largely upon the place where the note is produced as well as upon the bowing.

Doublez le mouvement (F.).—Play at double speed.

Douceur (F.).—Sweetness, fragrance, art, pleasure.

Douleur (F.).—Grief, anguish, pain.

Doux (F.).—Soft.

Douze (F.).—Twelve.

Down Bow.—Where the bow is drawn away from the body towards the direction of the point. A down bow may start from any part of the bow but must always bring the point of the bow nearer to the string. Marked ⊓.

Drahné (B.).—Much.

"Dramatic Symphony"—Rubinstein's "Fourth Symphony," Op. 95. It was written in 1875 and stands next to the "Ocean Symhony" in difficulty, having no regard for the limitations of the instruments.

Dramatique (F.).—In a dramatic style.

Drängen (G.).—Hurry; press on.

"Dream of Gerontius"—Oratorio by Elgar. First performance at the Birmingham Festival, October 3, 1900.

Drehorgel (G.).—Barrel organ.

Dreiklang (G.).—Triad.

Dritte (G.).—Third.

Droite (F.).—Right; as *main droite*—the right hand.

Druhé (B.).—Second.

Dryaden (G.).—Dryads. Wood nymphs, dwelling in, or presiding over trees.

D. S.—See *Dal segno.*

Dudelsack (G.).—Bagpipe.

Dudziarz (P.).—See *Menetrier.*

Due (I.).—Two.

Duel, The.—See *Pré aux Clercs, Le.*

Duet (G.), **Duetto** or **Duo** (I.).—A duet. It may be played by two violins or both parts on one violin, as in Léonard's Op. 2 and Op. 30; Paganini's "Merveille" and "Nel cor piu non mi sento," etc.

Duettino (I.).—Short and easy duet.

Důklad (B.).—Emphasis.

Dumka (R.).—Lament. Introduced by Dvorák. The music is passionately emotional. See Kocian's "Dumka."

Duolo (I.).—Grief, sadness.

Duopo (I.).—Needful.

Dur (G.).—Major. In the French it may mean either major, or a dry, harsh tone similar to *sec.*

Důraz (B.).—Emphasis.

Durch (G.).—Through.

Durchgesehen (G.).—Revised.

Düster (G.).—Doleful.

E.

E.—The second note above C. The major scale having four sharps in the signature. The scale of E minor has one sharp. E flat major has three flats; E flat minor has six flats, but is very seldom used. The first or highest string on the violin.

E, Ed or **Et** (I. and L.).—And.

Ear.—Capability of distinguishing tone qualities.

Eaux dormantes, cygnes de rêve (F.).—Still waters, dreaming swans.

Echarpe (F.).—Scarf; as *Pas les Ecarpes*—scarf dance.

Echi (I.).—Echoes.

Echo.—The echo is caused by the reflection of the sound wave from a smooth surface, either plane or concave. For a distinct echo the reflecting surface must usually be at least 110 feet away. This is because sound at ordinary temperatures travels through the air at the rate of about 1100 feet per second, or 110 feet in 1/10 second. The average time for the production of a distinct tone is about 1/5 second. This would permit the sound to go 110 feet to

the reflecting surface and return to the listener. Shorter distances produce a blurring of the tone instead of a distinct echo.

Large halls are frequently full of echoes when empty but may be comparatively free from echoes when filled with people, because of the breaking up of the sound waves. In the same way echoes may sometimes be overcome by suspending wires from the ceiling or by the suitable hanging of draperies.

When the sound is reflected from a curved surface the waves may be brought to a focus and be very loud. This is illustrated in the so-called whispering galleries where a slight sound made at one of two conjugate foci will be reflected to the other one.

Échos (F.).—Echoes. De Beriot composed a fantasie, Op. 125, called "Les Échos," to reproduce echo effects with the aid of a specially constructed pedal mute, invented by J. B. Vuillaume, which could be applied and removed in the shortest possible time. This mute is no longer obtainable, and the best mute for the purpose is the Weichhold Patent Mute, which is fastened to the tailpiece and is applied or removed by touching a little spring with the finger. See also "The Echo" Rondo Capriccioso by A. d'Agostino, Op. 33.

Eclair (F.).—Lightning.

Eclisses (F.).—Sides of a violin.

École (F.).—School or method. See Wieniawski, "L'École Moderne."

École preparatoire (F.).—Preparatory school.

Ecoliera (F.).—Student; novice.

Ecos. (S.).—Echoes.

Ecossais (F.).—Scotch. Scotch airs have been productive of a number of compositions. See Ac-

colay, "Legende Ecossais"; Bruch, Op. 46; David, Op. 21; Godard, Op. 138; Hauser, Op. 47; A. Romberg, Op. 66; Sarasate, Op. 34; Venth, Op. 103, No. 1, etc. Mackenzie is probably the best known Scotch composer of violin music.

Ecoute-moi (F.).—Listen to me.

Edel (G.).—Noble.

Edición (S.).—Edition.

Edición en partes separados (S.). -Edition in parts.

Editeur (F.).—Editor, publisher.

Édition à bon marché (F.).—Cheap edition.

Édition in parties séparées (F.).—Edition in separate parts.

Edizione (I.).—Edition.

Edizione in parte (I.).—Edition in parts.

E Dur (G.).—E major.

Eene stem (D.).—Solo.

Eenig (D.).—Only.

Eenvoudig (D.).—Simple.

Effet (F.).—The term used to indicate the sound produced when a note is played harmonic.

Effleuré (F.).—Just touch, e.g., the fourth finger in playing harmonics. See *Appuyé.*

Egal (F.).—Equal, even.

Egalement (I.).—Evenly.

Egész (H.).—Whole.

Eglise (F.).—Church.

Eguale (I.).—Equal.

Egyszerü egyenletes ütem (H.). -Simple common time.

Egyszerü harmad ütem (H.).—Simple triple time.

Eigensinnig (G.).—Capricious.

Eigenthum (G.).—Ownership.

Eighth.—An octave interval; a note one half as long as a quarter note.

Eilen (G.).—Hasten; hurry; as *nicht eilen.*

Eilig (G.).—*Presto.*
Einander (G.).—One another.
Einfach (G.).—Simple.
Einfachen Ausdruck (G.).—Simple expression.
Eingang (G.).—Prelude.
Eingangsthema (G.).—Opening theme.
Eingerichtet (G.).—Arranged, adapted.
Einklänge (G.).—Unison.
Einleitung (G.).—Introduction.
Einmal (G.).—Once.
Einsamkeit (G.).—Solitude, loneliness.
Einzelnen (G.).—Separate, isolated.
Einzelpreis (G.).—Bought separately.
Einzig (G.).—Only.
Einzug (G.).—Inauguration; entrance.
Eis (G.).—E sharp.
Eisenvioline (G.).—Iron violin, made of nails or rods, played with a bow. An eighteenth century invention.
Eisis (G.).—E double sharp.
Ejercicio (S.).—Exercise.
Ekko (N.).—Echo.
Ekloge, from **Ecloga** (L.).—A fine selection.
Elaborata (I.).—Enlarged.
Elain (F.).—With vehemence, or impetuosity.
Elección (S.).—Choice.
"Electra."—Opera by Richard Strauss, first performed in Dresden, January 25, 1909.

Elegy.—The elegy or elegie is a composition depicting feelings of sadness, mourning, longing or ardent love and desire. It is of a soft, plaintive character, and is written in slow *tempo*—andante, adagio, largo, etc. One of the most beautiful elegies is the one by Ernst, Op. 10, written after the death of the woman he had returned home to marry after an absence of seven years. See also Bazzini, Op. 35, No. 1;

De Beriot, Op. 123; Dancla, Op. 132; Hollaender, Op. 33; Jadassohn, Op. 108B, No. 4; Léonard, Op. 12; Rheinberger, Op. 150, No. 5; Sasso, Op. 17; Vieuxtemps, Op. 30.

Elementarteil (G.).—Elementary part.

Elementi (I.).—Fundamental principles.

Élénken (H.).—Allegretto.

Elève (F.).—Pupil.

Eleventh.—An interval consisting of an octave and a fourth as C-F^1.

Eli Zion (Heb.).—God of Zion.

Előkészitö gyakorlatok (H.).—Preparatory exercises.

Előszó (H.).—Preface.

Első fekvésben (H.).—First position.

Első húr ávagy ötöd (H.).—First or E string.

Empesgar (Pg.).—Pitch.

Empezando (S.).—Beginning.

Empfehlenswerthe (G.).—Worthy of recommendation.

Empfindung (G.).—Emotion.

Employez (F.).—Use.

En (F.).—In.

Enarmonicas (S.).—Enharmonic.

Enchantée (F.).—Magic.

Enchantresse (F.).—Bewitching.

Encordoar uma rebeca (Pg.) To string a violin.

Encore (F.).—Again, a recall.

Encuadernado á la rústica (S.).- Paper covers.

Energia (F.).—Energy.

Energicamente (I.) or **Energico** (I.).—With energy, forcibly. Abbreviated *energ.*

Enfant (F.).—Child.

Engageant (F.).—Engaging, pleasing, winsome.

English.—The Anglaise was one of the English dance forms. Some of the suites contain it as

one of the movements. Some of the best-known suites are the "English" Suites by Bach. See also Vieuxtemps, Op. 42, "Old England Caprice."

Among the better known English composers of violin music are: Althaus, Bowen, Cliffe, Corder, Delius, Elgar, Holbrooke, Miles, Macpherson, Schrattenholz and Severn.

English horn.—See *Horn, English.*

Enharmonic tones.—On the piano such tones as F♯ and G♭ are derived from different tones, but are identical in pitch. On the violin such differences are always brought out by the careful violinist, since in the diatonic scale there is a difference in the vibration rate of the two notes. In the tempered scale this difference is done away with. See *Scale.*

Enjôleuse (F.).—Flatterer; charmer.

Enjouement (F.).—Playfulness, humor.

Enlevant (F.).—Lift.

Enseignement (F.)—Instruction.

Ensemble (F.).—Together, combined. It implies perfect harmony of parts and mutual understanding and agreement among the players.

Enseñanza (S.).—Instruction.

Entesar um arco (Pg.)—To hair a bow.

Entführung (G.).—Abduction, elopement.

"Entführung aus dem Serail" (G.).—The Abduction from the Seraglio. Comic opera in three acts by Mozart. First performance at Vienna, July 16, 1782.

Enthusiastico (I.).—With enthusiasm.

Entlehnt (G.).—Borrowed.

Entonacion (S.).—Intonation.

Entr'acte (F.).—Between the acts.

Entschlossen (G.).—Determined, resolute.

Entwicklung (G.).—Development.
Epanchement (F.).—Effusion.
"Episode in the Life of an Artist."—See "Fantastic" Symphony.
Épuisé (F.).—Out of print.
Eremit (G.).—Hermit.
Ergänzungsband (G.).—Supplementary volume.
Ergänzungshefte (G.).—Supplementary books.
Erhalten (G.).—Preserves, keeps.
Erheblich (G.).—Important.
Erheitern (G.).—To brighten, to enliven.
Erhöht (G.).—Raises.
Erholungen (G.).—Recreations.
Erholungsstunden (G.).—Hours of recreation.
Erinnerung (G.).—Remembrance, reminiscence.
Erintellen húrok (H.).—Open strings.
Erklärung (G.).—Explanation.
Erläuterung (G.).—Explanation, illustration.
Erleichtern (G.).—To make easy.
Erleichtert (G.).—Simplified.
Erlichterung (G.).—Facilitation, making more easy.
Erlöschend (G.).—Dying away.
Ermahnung (G.).—Admonition, exhortation.
"Ernani."—Opera in four acts, by Verdi. First performance in 1844 at Venice.
Erniedrigt (G.).—Lowers.
"Eroïca."—See Beethoven, Symphony 3.
Eroico (I.).—Heroic.
Erősbbödve (H.).—Crescendo.
Erősen (H.).—Forte.
Erősen, s rögtön utána halkan (H.).—Forte piano, *fp.*
Erős szoritisol (H.).—Sforzando.
Erotik (G.).—Erotic; love song.
Erregt (G.).—Agitated.
Erst (G.).—First.

Erwachen (G.).—Awakening.
Erzählung (G.).—Narrative, story.
Erzengel des Kampfes (G.).—Archangels of combat. See *Mathieu, Concerto.*
Erzherzog (G.).—Archduke.
Es (G.).—E flat. *Eses*—E double flat.
És (H.).—And.
Esaurito (I.).—Out of print.
Escala (S.).—Scale.
Escala de Solfa (Pg.).—Scale.
Escala diatonica (Pg.).—Scale.
Escarpolette (F.).—Swing song.
Escogido (S.).—Selected.
Escolas (S.).—Scales.
Escoses (S.).—School; method.
Escuela prepàratoria (S.).—Preparatory school.
Esegnire (I.).—Performed: as *Da potersi esegnire coll' accompagnamento di archi et cembalo.* It could be performed with the accompaniment of the strings and piano.
Esercizio (I.).—Exercise.
Esercizi preparatore (I.).—Preparatory studies.
Espagnol (F.).—Spanish.
Espelho d'uma rebeca (Pg.). -Sound-holes or *f* holes of a violin.
Espiègel (F.).—Wag.
Esplicativo (I.).—Explanation.
Espoir (F.).—Hope.
Espremedura (Pg.).—Expression.
Espressao (Pg.).—Expression.
Espressivo (I.) or **Expressivo.**—Expressive. Abbreviated *espress.*
Esquerda (Pg.).—Left.
Esquisse (F.).—Sketch.
Estensione (I.).—Extent.
"Esther."—Oratorio by Händel. First performance at Cannons, August 29, 1720.

Estilo (S.).—Style.
Estinto (I.).—Dying away.
Estonienne (F.).—Estonian.
Estrella (S.).—Star.
Estudio (S.).—Etude.
Es war einmal (G.).—Once upon a time.
Et (L. and F.).—And.
Été (F.).—Summer.
Eté F.).—The second movement in the old quadrille.
Etendue (F.).—Extent.
Eternelle ivresse (F.).—Eternal rapture or frenzy.
Etincelles (F.).—Sparks.
Etoiles (F.).—Stars.
Etouffé (F.).—Damped by a mute.
Etude (F.).—The etude is a study or exercise more regular in style than the caprice, but there is not a great distinction between the two, the names being applied to the same set of exercises, as in the case of De Beriot's Op. 9, "Ten Etudes ou Caprices." A great many sets of etudes have been written for the violin, some of the best being those by Mazas, Fiorillo, Dont, Kreutzer, Rode, Wieniawski, Vieuxtemps, Petri, Rovelli, Gavinies, etc.
Etudes preparatoires (F.).—Preparatory studies.
Etwas (G.).—Some, somewhat.
"Eugen Onégin."—Opera in three acts by Tchaïkovsky. First performance, March, 1879.
Euphonium.—A wind instrument resembling the baritone, but differing by having four valves instead of three. It is in B♭, and is a deep-toned member of the saxhorn family. Some of the euphoniums have two tubes from the one mouthpiece, each tube with a separate bell, the smaller one being controlled by the fourth valve. When only the large bell is used the

tone is similar to that of the baritone, while combined with the smaller the tone is more like that of the trombone.

"Euryanthe."—Opera in three acts by Weber. First performance at Vienna, October 25, 1823.

E vezzosa si la rosa (I.).—She is as charming as a rose.

Exaltation (F.).—Exalted feeling, sublimity.

Excentrique (F.).—Eccentric.

Execution (F.).—Performance.

Exercise (F.).—Exercise. A composition to develop technique, expression, etc.

Exercicio (Pg.).—Exercise.

Explication (F.).—Explanation.

Explicativo (S.).—Explanation.

Expression.—The psychological and spiritual elements in music.

Ex Tempore (L.), or **Extemporaneous.**—Off-hand, without premeditation; improvisation. Not a common gift, but one of the highest. See *Cadenza.*

Extendida (S.).—Open.

Extensión (S.).—Extent.

Extrait (F.).—Extract.

F.

F.—The fourth note of the C scale. The major scale having one flat in the signature. F minor has four flats and is the relative of A flat major. F sharp major has six sharps. F sharp minor, the relative of A major, has three sharps. When written as italics, *f, ff, fff, ffff,* all have reference to the different degrees of loudness; meaning *forte*—loud, *fortissimo*—very loud, etc. Also used as abbreviation for *fine* or *end.* The *f*-holes are the *f* shaped openings in the belly

of the violin on either side of the bridge.

Facil (S.).—Easy.

Facilité (F.).—Made easy.

Fackeltanz (G.).—Torch dance.

Facoltativo (I.). -Have the power, as *Dal 𝄋 al ⊕ taglio facoltativo*—one may cut from 𝄋 to ⊕.

Fag.—See *Fagott.*

Fagott (G.).—See *Bassoon.*

Fagotto (I.)—Bassoon.

Fahrt (G.).—Journey.

Faire (F.).—To make, to do, to have, to get.

Fall.—The closing strain, or cadence of a melody.

False.—Inexact; as false tuning, false pitch.

"Falstaff."—Opera in two acts, by Balfe, first performed in London, July 19, 1838. Opera in three acts, by Verdi. First performance, February 9, 1893, in Milan.

Fameux (F.).—Famous.

Fandango.—An Andalusian dance, similar to the Seguidilla. Opens in the minor, in slow tempo, 6-8 time; followed by a trio in the major, in 3-4 time; a dance in triple time accompanied with castanets (or tambourine) and guitar.

Fanfare.—A trumpet flourish.

Fantaisie, Fantasie or **Fantasia** (F.).—The fantasie, descended from the madrigal, is an old form of composition similar to the caprice in its general character in having no set form that is always followed. It is applied to extempore compositions performed by the musician who possesses the rare gift of producing off-hand compositions that sound like well-studied, regular productions. There are very few who can do this, and the name is also applied to well-studied and more regular forms published under a definite opus number and sold for general use. The fantasies of Wieniawski,

Vieuxtemps, Léonard, Alard, David and De Beriot are among the well-known compositions of this class.

Fantasticamento (I.).—Fantastically.

Fantastic Symphony.—Also called "An Episode in the Life of an Artist," by Berlioz, Op. 14. This was written in 1829, when Berlioz was in his nineteenth year, while a pupil in the Paris Conservatory.

Fantastiquement (F.).—Fantastically or in a grotesque manner.

Farandole.—A Provençal chain dance, lively in movement, in 6-8 time. It is similar to the gigue.

Farfalla (I.).—Butterfly.

Faschingsschwank (G.).—Carnival's jest.

Fascicolo (I.).—Medley, mixture.

Fassung (G.).—Composition.

Fastoso (I.).—Magnificent.

"Faust."—Opera in five acts by Gounod. First performance Paris, March 19, 1859.

"Faust" Overture, by Wagner, was first performed at Dresden, July 22, 1844. It was revised, and after revision, was first performed at Zurich, January 23, 1855. "Faust Symphony," by Liszt, has three movements, Faust, Gretchen and Mephistopheles. A chorus for men enters as an epilogue to the last movement. Composed in 1853-4.

"Favorita."—Opera in four acts, by Donizetti. First performance in Paris, December 2, 1840.

Feathering.—Swift staccato bowing.

Fedél (H.).—Belly of the violin.

Féériques (F.).—Enchanting or magical, as *Légendes féériques*—fairy stories.

Feestlied (D.).—Festival song.

Fehlt (G.).—Out of print.

Feierabend (G.).—Eve of a holiday; evening of rest.
Feierlich (G.).—Solemn.
Feierlichkeit (G.).—Solemnity, ceremony.
Feinsliebchen (G.).—Sweetheart.
Fél (H.).—Half.
Fél erősen (H.).—Mezzoforte.
Felfelé (H.).—Up bow.
Fél hang (H.).—Half tone.
Felosztása (H.).—Divisions.
Ferienfreuden (G.).—Holiday joys.
Ferienzeit (G.).—Vacation.
Ferma (I.).—Firm, resolute.
Fermata (I.).—A pause or hold, indicated thus: 𝄐 or 𝄑
Ferne (G.).—Distance.
Féroce (F.).—Savage, fierce.
Fertig (G.).—Ready, completed, finished.
Fervid style.—Intense feeling, accompanied by the free use of embellishments, rapid passages and other ornaments.
Fes (G.).—F flat. *Feses*—F double flat.
Fest (G.).—Holiday (noun). Fast (adjective). Used both ways.
Festigkeit (G.).—Firmness.
Festival, Musical.—Extensive concerts, lasting for two or more days, and often offering a wide range of compositions. They are common in the United States, England and Germany.
Festklänge.—Seventh symphonic poem by Liszt.
Festlich (G.).—In a festive manner.
Festlied (G.).—Festival song.
Festspiel (G.).—Festive play.
Fête (F.).—Celebration.
Fete Bohême (F.).—Bohemian festival.
"Feuersnot."—Opera by Richard Strauss. First performance at Dresden, 1901.
Feu Follets (F.).—Will o' the wisp.

Feuilles de Rose (F.).—Rose leaves.
Feuillet d'Album (F.).—Album leaf.
Feuille volante (F.).—Flying leaf.
Feurig (G.).—Fiery.
Fiddle.—Vulgar term for violin.
Fidel (G.).—Violin.
"Fidelio."—Beethoven's only opera. Composed in 1805, and first performed November 20, 1805, at Vienna.
Fidelis (L.).—Faithful.
Fiedel (G.).—Violin.
Fiedelbogen (G.).—Violin bow.
Fiedelbrett (G.).—A squeaky violin.
Fiedler. (G.).—A fiddler.
Fiel (G.).—An old name for the violin.
Fieramente (I.).—Proudly, fiercely, boldly.
Fierté (F.).—Pride, haughtiness, boldness.
Fife.—An instrument similar to the piccolo, but having no keys, and with a range of only 2½ octaves. It is used in military music.
Fiffaro (I.).—Fife.
Fifre (F.).—Fife.
Fifth.—The fifth tone of a scale, or the interval containing five tones of the scale, equivalent to three and a half whole tones or seven semitones. The perfect fifth is an interval equivalent to that from C to G, G to D, D to A, A to E, etc., the last three giving the intervals between the strings of the violin. If the upper note of a perfect fifth is made sharp or the lower one made flat the fifth is said to be augmented or greater, and is equivalent to four whole tones or eight semitones. When the upper note is made flat or the lower one is made sharp it is called a diminished or imperfect fifth, and is equivalent to three whole tones or six semitones. Consecutive fifths are

those combinations of sound where perfect fifths follow in direct order with no other combinations intervening. They are not allowable in composition. A single fifth is often used when the notes preceding and those following it tend to conceal its emptiness.

Figured Bass.—See *Continuo.*

Filé (F.).—Spun; as *Ton filé*—spun tone.

Fileuse or **Fileur** (F.).—A spinner.

Fille (F.).—Daughter.

"Fille de Regiment."—Opera in two acts, by Donizetti. First performance at Opéra Comique, Paris, February 11, 1840.

Fils (F.).—Son.

Final (S.).—The end.

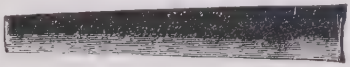
Finale (I.).—Conclusion.

Fin de Siecle (F.).—End of the century.

Fine (I.).—End.

Fingalshöhle (G.).—Fingal's Cave.

Fingerboard.—The fingerboard is of ebony. It is 10¾ inches long, 1 11/16 inches wide at the free end, ⅞ of an inch wide at the end that is attached to the neck, and is about 3/16 of an



Fingerboard

inch in thickness. Its shape on the under side must conform to the shape of the belly and its upper surface must conform to the shape of the bridge.

Fingerboard, Fretted.—Fretted fingerboards are sometimes used to help backward pupils. The fretted fingerboard resembles the fingerboard of a mandolin.

Fingerbrett (G.).—Finger-board.

Finger darf die Saite nicht verlassen, die (G.).—The finger must not leave the string.

Fingerfertigkeit (G.).—Finger dexterity.

Fingering.—The manner of playing a composition, indicated by small figures placed above or below the notes.

Finger liegen lassen (G.).—Keep the finger on the string. Marked ┌──────┐.

Fingersatz (G.).—Placing, or position of the finger.

Fingeruebung (G.).—Finger exercise.

Finland.—There are very few composers of violin music who have been born in Finland. The best known is Sibelius, and his music is not played extensively by violinists.

Finnische (G.).—Finnish.

Fino (I.).—As far as; to.

Fiol (Sw.).—Violin.

Fiolfodral (Sw.).—Violin case.

Fiolskruf (Sw.).—Violin key.

Fiolspelare (Sw.).—Violinist.

Fiolstall (Sw.).—Violin bridge.

Fiolsträke (Sw.).—Violin bow.

Fiolsträng (Sw.).—Violin string.

Fiorituren (G.).—Embellishments.

First.—A prime or first note in a scale. Unison as in a double, where the same note is played on two strings at once.

Fis (G.).—F sharp. *Fisdur*—F sharp major. *Fisfis*—F double sharp. *Fismoll*—F sharp minor.

Fithele.—Old English name for fiddle or violin.

Fl.—See *Flute*.

Flag. (F.).—Abbreviation for flageolet.

Flageolet (F.).—A high variety of the old Flute à bec, corresponding to, and now replaced by, the piccolo. It has six sound holes. It is softer than the piccolo. It has a range of 2½ octaves

in the G clef. In violin music flageolet tones refer to harmonics, also known as flute tones.

Flageolettöne (G.).—Flute tones; harmonics.

Flamand (F.).—Flemish. See Bazzini, Op. 36.

Flat.—A sign ♭, used before a note to lower it a half tone.

Flatter la Corde (F.).—To play in a soft, expressive manner.

Flauta (S.).—Flute.

Flautando or **Flautato** (I.).—Like a flute; drawing the bow lightly across the strings, near the bridge.

Flautin (S.).—Piccolo.

Flauto piccolo.—See *Piccolo.*

Flebile (I.).—Doleful, tearful.

"Fledermaus" (G.).—"The Bat," opera by Johann Strauss, 1874.

Flemish.—See *Flamand.*

Flessible (I.).—Smooth; soft.

Fletna (B.).—Flute.

Fleur (F.).—Flower.

Fleurie (F.).—Bedecked with flowers.

Fleurs (F.).—Flowers.

Fleuve du Tage (F.).—The river Tage.

Flexibilidad (S.).—Freedom.

Fliederblüte (G.).—Elder blossoms.

"Fliegende Holländer" (G.).—"The Flying Dutchman," opera in three acts, by Wagner. Written in seven weeks. First performance, Dresden, January 2, 1843.

Fliessend (G.).—Flowing; smooth.

Florid.—Embellished.

Flöte (G.).—A flute.

Flötenartig (G.).—Like a flute.

Flottant (F.).—Flowing; wavering.

"Flotte Bursche" (G.).—"Jolly Fellows."

Flourish.—A trumpet call.

Fluit (D.).—Flute.

Flute.—An important wood-wind instrument having a range of three octaves. The tone of the flute is clear but almost devoid of expression in the higher register, while in the lower tones it is veiled and somewhat dull. The flute usually stands out conspicuously among the instruments of the orchestra. Often used in

Flute

connection with a violin, clarinet or 'cello. The mellow tone of the flute is not as expressive as that of the oboe or clarinet.

Two or three flutes are used in the symphony orchestra.

The flute has a range of three octaves beginning usually with D and extending to $C^{3}\sharp$. It is well adapted to rapid passages. It is said that the flute was used in ancient Egypt.

Flute à bec.—See *Flageolet.*

"Flying Dutchman, The." -See "Fliegende Holländer."

Fogantyu (H.).—The finger-board.

Foire des enfants (F.).—Toy symphony.

Fois (F.).—Times. *Repetez deux fois*—repeat twice.

Fokonkénti emelkedés (H.).—Stepwise progression.

Folding Violin.—An English design that was jointed at the point where the neck joined the body. It was about 5 inches wide, and of irregular shape, without a scroll.

Folge (G.).—Succession, series, order.

Folia (S.). The Folia is a slow Spanish dance in 3-4 time. The name is also used for an air with variations. See Corelli's "La Folia."

Folichon (F.).—Clown; wag.

Folie (F.).—Folly; madness; foolishness.

Folk-music.—Music of the common people, expressing local or racial characteristics. Conscious art is not employed. Originally it is not written, but is transmitted orally.

Follet (F.).—Playful, waggish. Goblin, sprite.

Fontaine (F.).—Fountain.

Foret (F.).—Forest.

Forgattyűk (H.).—Pegs.

Forlana (I.), or **Forlane** (F.).—An Italian dance, favorite with the Venetian gondoliers, in 6-8 or 6-4 time. It has no special characteristics.

Formato alto (I.).—Folio size.

Formübersicht (G.).—Synopsis of form.

Första fiol (Sw.).—Leading violin player; concertmeister.

Fort (F.), or **Forte** (I.).—Loud. Abbreviated *f*. The degree of loudness is indicated by the number of *f's* used, as *ff, fff, ffff*.

Fortschreitend (G.).—Progressive.

Fortschritt (G.).—Progression, development.

Fortsetzung (G.).—A continuation.

Forza or **Forzando** (I.).—Emphasis.

Forzato (I.).—With sharp accent.

Fouettant (F.).—Whipping; as *Coup d'archet Fouettant*—whipping stroke.

Fougère (F.).—Fern.

Fourchette Tonique (F.).—A tuning fork.

Fourth.—The fourth note of any scale. An interval as great as that from D to G, which is a perfect fourth. Imperfect fourths may be either diminished, where the interval is a half tone less than a perfect fourth, or augmented, where the interval is a half tone greater.

Frà (F.).—Friar, brother.

Fra (N.).—From.

"Fra Diavolo."—Opera by Auber, 1830.

Frage (G.).—Question.

Frammento (I.).—Fragment.

Français (F.).—French.

France.—Like Germany and Italy, France has been the birth-place of many well known composers of violin music. Among the more prominent composers we may notice: Alard, Baillot, Berlioz, Bizet, Couperin, Dubois, Gavinies, Godard, R. Kreutzer, Lafont, Lalo, Leclair, Marteau, Massenet, Mazas, Ortmans, Rameau, Rode, Sainton, Saint Saëns, and Sauret.

"Francesca da Rimini."—Opera by Tchaïkovsky, 1876.

"Franciulla Del West, La" (I.).—"The Girl of the Golden West." Opera in three acts, by Puccini. New York, December 10, 1910.

Franzese (I.).—In French style.

Französische (G.).—In French style.

Fraseo (S.).—Phrasing.

Frauen (G.).—Women.

"Frau Meisterin, Die."—Comic opera by Suppé, 1868.

Freiherr (G.).—Baron.

"Freischütz, Der" (G.).—"The Free Archer." Opera by Weber. Completed in May, 1820. First performance at Berlin, June 18, 1821.

Fremde (G.).—Foreign country.

French Horn.—See *Horn, French.*

French violin clef.—A treble clef, but written on the first instead of the second line. Not used at the present time.

Fresco (I.).—Fresh; lively.

Fretta (I.).—With speed.

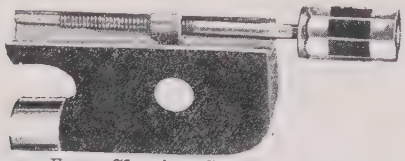
Freundschaftlich (G.).—Friendly.

Frisch (G.).—Fresh; lively.

Friska or **Friss** (H.).—See *Czardas.*

Frog.—See *Frosch.*

Frohes Christfest (G.).—Joyful Christmas.
Fromm (G.).—Religious; upright.
Fröhlich (G.).—Joyous, happy.
Frohsinn (G.).—Cheerfulness.
Frosch or **Fr.** (G.).—Frog or nut of the bow. The modern frog was invented by François Tourte (Paris, 1747-1835). The metal groove was first put in the frog by François Lupot (Paris, 1774-1837). Occasionally the frog is made double width where the hair is inserted, for heavy orchestra playing.



Frog, Showing Screw in Place

Frühling (G.).—Spring.
Frühlingserwachen (G.).—Spring's awakening.
Frühlingslied (G.).—Spring song.
Fucco (I.).—Fire, passion.
Fuego (S.).—Fuoco.
Fuerte (S.).—Forte.
Fuga a tre soggetti (I.).—A fugue in three subjects.
Függelék (H.).—Supplement.
Fugue.—The Fuga or Fugue is the highest development of the contrapuntal style, introducing the theme in different places, often with three or more parts. The best examples are found in Bach's Solo Sonatas. The sonatas by Rust are very similar to the general treatment by Bach, and contain the fugue form.
Fugueé (F.).—Fugue.
Fuguette (F.).—A little fugue.
Führer (G.).—Guide.

Full Orchestra.—An orchestra employing all the regular orchestral instruments.

Full Score.—A complete score of all the parts for the orchestra written on separate staves.

Fundamental. –The root of a chord of the generator of partials or harmonic tones.

Funèbre (F.).—Funeral.

Fünfte (G.).—Fifth.

Funken (G.).—Sparks.

Fuoco or **Fuocoso** (I.).—With fire.

Für (G.).—For.

Furiant.—A Bohemian dance form, with alternating rhythms and with sharp accents.

Furioso (I.).—Furious, vehement.

Fürstlich (G.).—Princely.

Fz.—Abbreviation for *sforzando* or *forza.*

G.

G.—The fifth note of the C scale. The major scale having one sharp in its signature. G minor, the relative of B flat major, has two flats. G flat major has six flats, and G sharp minor has five sharps, neither key being used very much in violin music. Used as an abbreviation of *gauche.* The fourth string.

Gaiement or **Gaiment** (F.).—Merrily, lively, gay.

Gaillard (F.).—Merry, joyous.

Galicienne (F.).—Galician.

Gallantamente (I.).—Gracefully, in good taste.

Galton Whistle.—A small whistle sounded by compressing a rubber bulb. It is provided with a

Galton Whistle

micrometer for delicate mechanical tuning, the vibration rate being determined mathematically from the length of the vibrating air column and the diameter of the tube. Sounds too high to be heard by human ears can be produced. Certain animals, like monkeys, can hear the sounds that are above the human range. See Limits of Hearing.

Gamme or **Gamut** (F.).—Notation; the scale. Used as follows: *Gamme chromatique glissie*—play chromatic scale by gliding (slurring), and *Gamme chromatique d'une octave glissie*—play the chromatic scale for one octave by gliding.

Gamma (Pg.).—Scale.

Ganz (G.).—Quite, all, whole, complete.

Ganzer Bogen or **G.B.** (G.).—Whole bow. Play with the whole length.

Garnir un Violin de Cordes (F.).—To string a violin.

Garten (G.).—Garden.

Gartenmusik (G.).—Garden music.

Gauche (F.).—Left. Abbreviated *g.*

Gavotte.—The Gavotte is a lively composition suitable for dancing, but more adapted for the stage than for private performance. It is said to be of French origin. It begins on the third beat in 4-4 or the up beat in alla breve time. The gavotte was often introduced into the sonata, as in Bach's Sixth Solo Sonata. Bohm's gavottes are very pleasing and are well adapted for performance in public. See also Hauser, Op. 56.

"Gazza Ladra."—Opera in two acts by Rossini. First performance, May 31, 1817, at La Scala, Milan.

G Clef.—The treble clef used in violin music.

Gearrangeerd (D.).—Transcribed.

Gebed (D.).—Prayer.
Gebet (G.).—Prayer.
Gebirgskinder (G.).—Mountain children.
Geboren (G.).—Born. Abbreviated *geb.*
Gebrauch (G.).—Use; application, as *zum Gebrauch* —for the use of.
Gebrochene Akkorde (G.).—Arpeggio style.
Gebunden (G.).—Bound; legato.
Gedachtniss (G.).—Memorial.
Gedämft (G.).—Suppressed: as *Mit halber gedamfter Stimme*—With a half-suppressed part.
Gedehnt (G.).—Largo; slow.
Gefeilter Strich (G.).—Detached bowing.
Gefiedel (G.).—Fiddling.
Gefühlvoll (G.).—With great expression.
Geführt (G.).—Directed.
Gehalten (G.).—Sustained.
Gehämmerte (G.).—Hammered stroke, martelé.
Gehüpft (G.).—Jumping.
Geheimnisvoll (G.).—Full of mystery.
Geige (G.).—Violin.
Geigenblatt (G.).—The fingerboard of a violin.
Geigenförmig (G.).—Having the form of a violin.
Geigenfutter (G.).—Case for a violin.
Geigenhals (G.).—The neck of a violin.
Geigenharz (G.).—Hard Spanish rosin for the violin.
Geigenholz (G.).—The wood used in a violin.
Geigenmacher (G.).—Violin maker.
Geigensaite (G.).—Violin strings.
Geigensattel (G.).—Violin bridge.
Geigenschule (G.).—Violin school or method of instruction.
Geigensteg (G.).—Violin bridge.
Geigenstrich (G.).—A stroke of a violin bow.
Geigenstück (G.).—A tune or piece for the violin.
Geigenwirbel (G.).—A violin peg.

Geiger (G.).—A violin player.
Geistliche (G.).—Sacred.
Gekniffen (G.).—Pizzicato.
Geläufigkeit (G.).—Readiness; intimate knowledge.
Gelenk (G.).—Wrist.
Gem.—Abbreviation for Gemischten (G.).—Mixed.
Gemächlich (G.).—Slow, soft, gentle.
Gemüthlich (G.).—Agreeable; cheerful; kindly.
Geordnete (G.).—(From *ordnen*), arranged.
Geraubt (G.).—Robbed. See *Rubato.*
German.—An elaborate cotillion, made up of waltzes and other dance forms at the will of the leader.

Germany.—The violinist who wishes to play music written by German composers has a wealth of material. Only a few of the names of the composers of violin music who were born in Germany can be given here: Bach, Beethoven, Bohm, Brahms, L. Damrosch, David, Fiorillo, Gernsheim, Händel, Hille, A. Huber, Jadassohn, Maurer, Mendelssohn, Molique, Moszkowski, Reger, Rehfeld, Ferd. Ries, Fr. Ries, H. Ries, Rust, Schatz, Schradieck, Schumann, Seitz, Spohr, Stock, Stoeving, R. Strauss, Struss, Thieriot, Wagner, Weber, Weiss, Wichtl, Wuerst.

Ges (G.).—G flat. *Geses*—G double flat. *Gesdur*—G flat major.
Gesangscene (G.).—A dramatic recitative in the form of a song or poetry. See Spohr's Eighth Concerto.
Gesangstellen (G.).—Singing tones.
Geschenk (G.).—Present.
Geschmack (G.).—Style, manner.
Geschmackvoll (G.).—With good taste; elegant.
Geschmeidig (G.).—Smooth; soft.
Geschwind (G.).—Rapidly.

Gesellschaft (G.).—Association; society.

Gest. (G.).—Died. Abbreviation for *gestorben* (from *sterben*—to die).

Gestalten (G.).—Figures, visions, aspects.

Gestossen (G.).—Staccato.

Getheilt (G.).—Divided. Same as *divisi.*

Getrennt (G.).—Detached.

Getrogen (G.).—Deceived, deluded.

Gewagt (G.).—Venturous, dangerous.

Gewandhaus Concerts.—These concerts were developed from those established by Bach in Leipzig, in 1743. The Gewandhaus was the market house of the linen merchants.

Gewandt (G.).—Fast.

Gewichtig (G.).—Heavy.

Gewidmet (G.).—Dedicated.

Gewiss (G.).—Firm.

Gewissheit (G.).—Firmness, resolution.

Gezogen (G.).—Indicated; pointed out; drawn; legato.

Ghijghe.—An old name for the violin.

Gigelira (I.).—Xylophone.

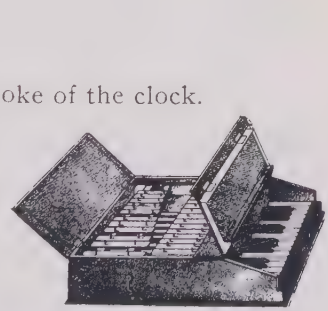
Gigue.—The Gigue, Giga, or Gigg, is an old form much used in the old sonata. It is of a joyful and lively character, usually in 6-8 or 12-8 time, sometimes in 3-8. It was formerly used in dancing as well as in the larger compositions of which it formed a part. The form may be found in a great many places, among which may be mentioned the sonatas by Bach, Tartini, Vivaldi, Veracini, etc.

Giochevole (I.).—Joyful.

"Gioconda, La."—Opera in four acts by Ponchielli. First performance, April 8, 1876, at La Scala, Milan.

Giocoso (I.).—Sportively.

Giojelli (I.).—Jewels. See *"Jewels of the Madonna."*
"Giojelli Del'la Madon'na, I" (I.).—See "The Jewels of the Madonna."
Giojoso (I.).—Joyful.
Giovane (I.).—Youthful.
Gis (G.).—G sharp.
Gitana (S.).—Gipsy.
Gitano (S.).—In gipsy style.
Giubiloso (I.).—Exultingly.
Giusto (I.).—Strict, correct; as *tempo giusto*—in strict time.
Glänzend (G.).—Brilliant.
Glanzpapier (G.).—Glazed paper.
Glatt (G.).—Smooth.
Gleich (G.).—Even, equal.
Gleichbleibend (G.).—Remaining equal.
Gleichfalls (G.).—Likewise; also.
Gleichsam (G.).—As it were; as if.
Gleichstimmig (G.).—Harmonious.
Glissando (I.).—A gliding or sliding. Abbreviated *gliss.*
Glissez (F.).—Gliding.
Glocke (G.).—A bell.
Glockenschlag (G.).—Stroke of the clock.
Glockenspiel, or **Bells.**—The essential features of the instrument are tubes, bars or rods of metal of different sizes for different tones. The tubes sound more like bells than do the rods and bars.


Glockenspiel

Glöckchen (G.).—A little bell.
Glöckner (G.).—Bell ringer; sexton.
Glückliche (G.).—Prosperous.

Glücks (G.).—Luck, happiness.

G.m.b.H. (G.).—Abbreviation for *Gesellschaft mit beschrankter Haftung*—company with limited security or credit.

Gnomen (G.).—See *Gnomes.*

Gnomes (F.).—Goblins, fairies, ill-shaped imaginary spirits. A large number of compositions attempting to portray goblins, fairies, witches, etc., may be obtained. See Alard, No. 11 of Fifteen Pieces Caract.; Bazzini, Op. 25, Op. 43, No. 2; Brunner, Op. 95 (three violins and piano); Eberhardt, Op. 25, Book I; Moret, Op. 75 (two violins and piano); Paganini, Op. 8; Popper, Op. 39; Prume, Op. 13; Spies, Op. 62, etc.

Gobbi (I.).—Hunchback.

Golondrina (I.).—Swallow.

Gomb (H.).—Knob to hold the tail string.

Gondellied (G.), or **Gondoliera** (I.).—A Venetian boat song. See Ries, Op. 34, No. 4.

Gong.—A suspended metal plate or cup, struck with a hammer. Used for special effects. Also known as tam tam. It resembles the cymbal, but has turned up edges. It is struck with the bass drum stick, for crash effects.

"Götterdämmerung" (G.).—"Dusk of the Gods." The fourth part of Wagner's "Ring des Nibelungen."

Goût (F.).—Manner, style, fashion, as *Les Gouts Reunis*—the fashions brought together, or the tastes united.

Grabado en acero (S.).—Steel engraving.

Grabado en cobre (S.).—Copper plate.

Grace Note.—A small note whose time value is shortened. It serves as an embellishment on the melody. Another name for it is the appoggiatura. The grace note is of two kinds—the

short, with a line through the stem, and the long, without the line. See *"Appoggiatura."*

Grâces (F.).—Graces.

Gracieuse (F.).—Agreeable, graceful.

Gracieusement (F.).—Gracefully, kindly.

Gradualmente despacio (S.).—Rallentando.

Gradus ad Parnassum (L.).—The road to Parnassus. The name is given to textbooks that are supposed to give all necessary information. See Sauret's "Gradus ad Parnassum."

Graf (G.).—Count.

Grand (F.), or **Grande** (I.).—Grand or great. *Con grand espressione.*

Grand format (F.).—Folio size.

Grandioso (I.).—In a lofty manner.

"Grasshopper."—A concerto by Joseph Holbrooke.

Gratitudo (I.).—Gratitude.

Grave (L., I., F. or Eng.).—Slow, solemn, deep.

Gravement (F.).—Gravely.

Gravure sur acier (F.).—Steel engraving.

Gravure sur cuivre (F.).—Copper plate.

Grazia (I.).—With grace, elegance.

Graziöse (G.).—Graceful.

Grazioso (I.).—Gracefully, elegantly.

Grelot (F.).—Bell.

Griffbret (G.).—The fingerboard.

Gripbräde (Sw.).—Fingerboard.

Grondbeginschen (D.).—Fundamental principles.

Groote terts (D.).—Major.

Groot format (D.).—Folio size.

Gross (G.).—Large; major.

Grosse caisse (F.).—Bass drum.

Grosse sekunde (G.).—Major second.

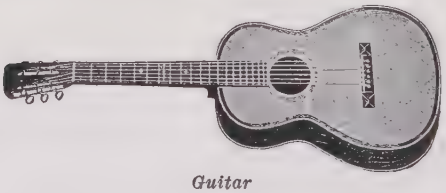
Grosse Trommel (G.).—Bass drum.

Grossherzoglich (G.).—Grand ducal.

Groupes de Gammes (F.).—Groups of scales.

Grundlage (G.).—Fundamental principles.

Grundriss (G.).—Abridgement.
Grupeto (S.).—Turn.
Guddok (R.).—A Russian violin having three strings, played by the peasants.
Guerriere (F.).—Warlike.
"Guglielmo Tell."—See "William Tell."
Guida (I.).—School; method.
Guinguette (F.).—Hotel or country-house.
Guise de coda, en (F.).—In the manner of a coda.
Guitar.—An instrument of the lute class, having a body similar to the figure 8, with a flat front and back, fretted fingerboard, and usually six strings. The difference in the fundamentals of



Guitar

the lowest and highest strings is two octaves, E, A, D, G, B, E, while the entire range of the instrument is about 3½ octaves. It is played by plucking with the fingers alone. The guitar is sometimes used to strengthen the harp. See *Harp.*
Guitarra (S.).—Guitar.
Guitarre (G.).—Guitar.
Günstiges Gestirn (G.).—Favorable stars.
"Guntram."—Opera by Richard Strauss. First performance at Weimar, in 1904.
Gut.—The strings of the violin, made from the intestines of sheep or goats, and not from cats as many erroneously believe.
Gyakorlaton (H.).—Exercises.
Gyorsan (H.).—Allegro.

H.

H.—The German letter name for B natural, the term B meaning B flat. *H bes*—B double flat, *H dur*—B major, *Hes*—B flat, *Heses*—B double flat, *His*—B sharp, *Hisis*—B double sharp, *H moll*—B minor. Gradually dying out.

Haar (G.).—Hair.

Habanera (S.).—A dance popular in Havana, in 2-4 time with the first eighth dotted. Syncopation and caprice are prominent. See Sarasate, Op. 21.

Hachis (F.).—Hash.

Haide (H.).—Heath.

Haideschaft (G.).—Hollow on the heath.

Hain (G.).—Wood, thicket, grove.

Halál (H.).—Death.

Halb (G.).—Half.

Halkan (H.).—*Piano.*

Halkulva (H.).—*Diminuendo.*

Halle (G.).—Hall.

Hals (G.).—The neck of the violin.

Hamac (F.).—Hammock.

"Hamlet."—Tenth symphonic poem by Liszt.

Handgelenk (G.).—Wrist.

Hangjegyek összevonásáról (H.).—Slurring notes.

Hanglépsco (H.).—Scale.

Hangnyelasok (H.).—Sound-holes or *f* holes.

Hangvezetők (H.).—Scales.

"Hänsel und Gretel."—Fairy opera in three "pictures" by Humperdinck, Weimar, 1893.

Haremsträume (G.).—Dream of the harem.

Harfe (G.).—Harp.

Harmad (H.).—Third.

Harmadik húr (H.).—Third or D string.

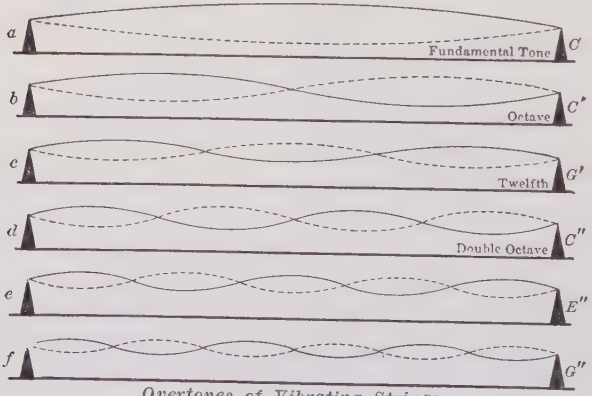
Harmadok (H.).—Thirds.

Harminczketted (H.).—Thirty-second notes.

Harmonica.—Usually a mouth-organ, but also applied to the xylophone.

Harmonic Minor.—A scale consisting of a step, a half step, two steps, a half step, a step and a half, a half step, as A, B, C, D, E, F, G sharp, A. See *Melodic Minor.*

Harmonics.—Harmonics are overtones produced by the vibration of the string in segments such as halves, thirds, fourths, etc., while vibrating as a whole. The harmonics have vibration rates that are exact multiples of the rate of the fundamental tone upon which they are depend-



Overtones of Vibrating Strings

ent. For example, if the string vibrates in halves the rate is twice that of the fundamental, etc. The second, third or fourth finger touches the string lightly, dividing it into segments, the nodal or nonvibrating points being where the finger touches the string. The fundamental may be the open string or any length as stopped by the first or second finger. If the finger that just touches the string produces the

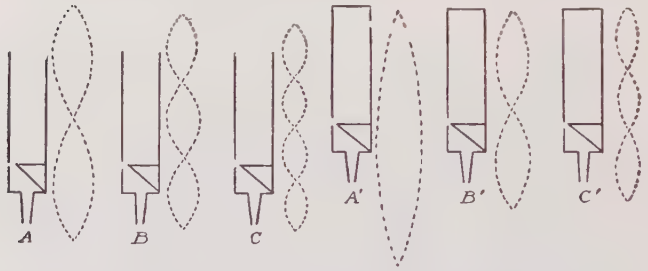
node at just one fourth the distance from nut (or finger) to bridge, the string vibrates in fourths and the vibration rate is four times the rate of the fundamental or two octaves higher. The number of segments times the vibration rate of the fundamental will give the vibration rate of the harmonic. The exact tonation of harmonics depends upon the tone of the open strings, which are tuned by rigid determination to perfect fifths. This makes the harmonics slightly discordant in certain keys, for example, the harmonics of the E string are slightly discordant for the key of G but are correct for the key of A. Abbreviated *harm.* or *arm.*, or the sign ○ ○ ○ is used.

The following table shows the first 15 overtones based upon C_3=32.

	Fundamental	First overtone	2d	3d
Vibration ratio	1	2	3	4
Vibration rate	32	64	96	128
Letter	C_3	C_2	G_2	C_1
	4th	5th	6th	7th
	5	6	7	8
	160	192	224	256
	E_1	G_1	B_1b*	C
	8th	9th	10th	11th
	9	10	11	12
	288	320	352	384
	D	E	F*	G
	12th	13th	14th	15th
	13	14	15	16
	416	448	480	512
	A*	B♭*	B	C^1

*The notes marked * are not exactly in tune. In an open pipe the complete series of overtones is possible. In a pipe closed at one end

there is always a note at the stopped end, so that its fundamental tone will always be an octave lower than an open pipe of the same dimensions, and only the odd numbered overtones are produced.



Overtones in Pipes

"Harold in Italy."—Written by Berlioz in 1834, primarily as a solo for Paganini; but the violinist did not like it, and it was changed to a symphony.

Harp.—A stringed instrument played by plucking the strings with the fingers. There are usually 46 or 47 strings, with a range of about 6½ octaves. The music for the harp is written like that for the piano, on two staves. Glissando passages are especially adapted to the harp. Guitars are sometimes used in orchestras, but the tone of the guitar can be imitated on the harp by placing paper between the strings.

The harp was only an occasional orchestral instrument until after 1810, when Sebastian Erard perfected the pedal mechanism. The modern harp has seven pedals, operated by the feet, and changing the pitch, so that the harp can play in all keys. In the Erard system of tuning C♭ is the fundamental key. Harmonics

Harp

on the harp sound like the faint tinkle of a muffled glass bell. The accompanying illustration of the harp was made from a photograph furnished by Lyon and Healy, Chicago.

Harpackompanjemang (Sw.).—Arpeggio.

Haschen (G.).—Game of tag.

Hatod (H.).—Sixth.

Hatodok (H.).—Sixths.

Hauptsatz (G.).—Principal theme.

Haupttonart (G.).—Principal key.

Hauptzeitmaass (G.).—Chief measure of time.

Hausschatz (G.).—Privy purse of a prince.

Hausse (F.).—The nut of a bow.

Haut (F.).—High. Used in connection with the quarter tone system, when the tone is midway between a natural and the sharp, written .

Hautboy.—See *Oboe.*

Haute (F.).—Chief, important, principal.

Haute Volee (F.).—High rank; aristocratic.

Haydn's Symphonies.—Haydn's First Symphony, in E flat major, was written in 1795, during the composer's visit to London. It was the eighth in the set written for Salomon. Haydn's Second Symphony was written in 1795, and was the seventh in the set written for Salomon. Haydn composed over one hundred symphonies.

Head.—The head of a note is the part standing on the line or in the space. The head of a violin means the upper part of the neck, with the peg box, pegs and scroll. The head of the bow means the point.

Hebraique (F.).—Hebrew.

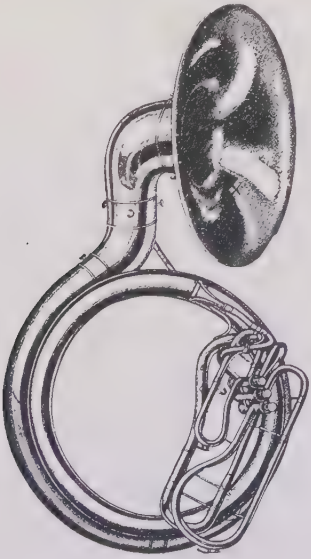
Hebräisch (G.).—Hebrew. See *Jewish.*

Hedwig (G.).—Edwiga, a proper name.

Heel.—The wooden brace fastening the neck of the violin to the body.

Heft (G.).—Book.

Heftig (G.).—Impulsive.
Hegedü (H.).—Violin.
Hegedü Csináló (H.).—Violin maker.
Hegedü Hur (H.).—Violin string.
Hegedűláb (H.).—Bridge.
Hegedü Nyereg (H.).—Violin bridge.
Hegedus (H.).—Violinist.
Hegedü Szeg (H.).—Violin peg.
Hegedü Vonó (H.).—Violin bow.
Hegyével (H.).—Point.
Heimate Sehnen (G.).—Yearnings for home.
Heimath (G.).—Homeland.
Heimkehr (G.).—The return home.
Heimweh (G.).—Longing for home.
Heinzelmännchen (G.).—Mandrake.



Helicon

Heiss (G.).—Warm; passionate.

Heiteres und Ernstes (G.).—Cheerful and earnest.

Hejre (H.).—Here; to your place.

Helicon.—A bass wind instrument, similar to the tuba in pitch, and the sousaphone in appearance, curved for carrying on the shoulder. The instruments are made in F, E♭, C and B♭.

Hellebardiers (G.).—Halberdiers.

"Henry Fourth."—The violin shown in the frontispiece is known as "The Henry Fourth" from the fact that it was made for Henry IV, King of France and Navarre, by the master builders of their time, Antonius and Heironimus Amati, of Cremona, in 1595, fifty-five years after the first recorded violin appeared in Brescia. This was about fifty years before the birth of Antonius Stradivarius, and about one hundred and thirty-five years before the days of Joseph Guarnerius.

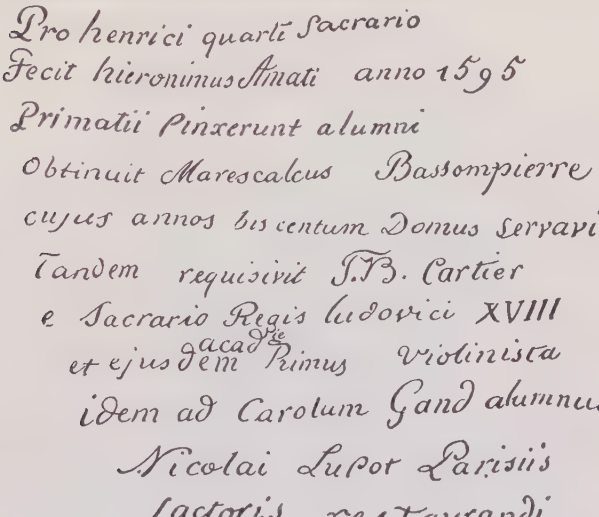
Although violin parts did not have a place in the operatic score at that time, violins were used to accompany the voice, and occupied a very unique position in church service.

The King of France accordingly ordered a set of violins for use in his chapel. With the exception of this particular violin the set remained in possession of the court until the French Revolution when they were destroyed or lost in the attack on Versailles.

This particular violin was probably given by the King to one of the courtiers of the court of Henry IV, Francois de Bassompierre, Marshall of France, and later Ambassador to the court of Queen Elizabeth, at London. The Marshall was a passionate lover of music, and had, in his own suite, his own orchestra, composed of the best musicians of the time. The violin re-

mained in the possession of his family for two hundred years, according to the Latin inscrip-

LATIN INSCRIPTION INSIDE BACK OF HENRY IV AMATI VIOLIN, NUMBER 4913, IN LYON & HEALY'S COLLECTION, WITH TRANSLATION


Pro henrici quarti Sacrario
Fecit hieronimus Amati anno 1595
Primatii Pinxerunt alumni
Obtinuit Marescalcus Bassompierre
cujus annos bis centum Domus servavit
Tandem requisivit J.B. Cartier
e Sacrario Regis ludovici XVIII
et ejus dem acad^de Primus violinista
idem ad Carolum Gand alumnum
Nicolai LuPot Parisiis
factoris, restaurandi
causa commisit.

Pro henrici quarti Sacrario Fecit hieronimus Amati anno 1595
Made for the chapel of Henry the Fourth by Hieronimus Amati in the year 1595

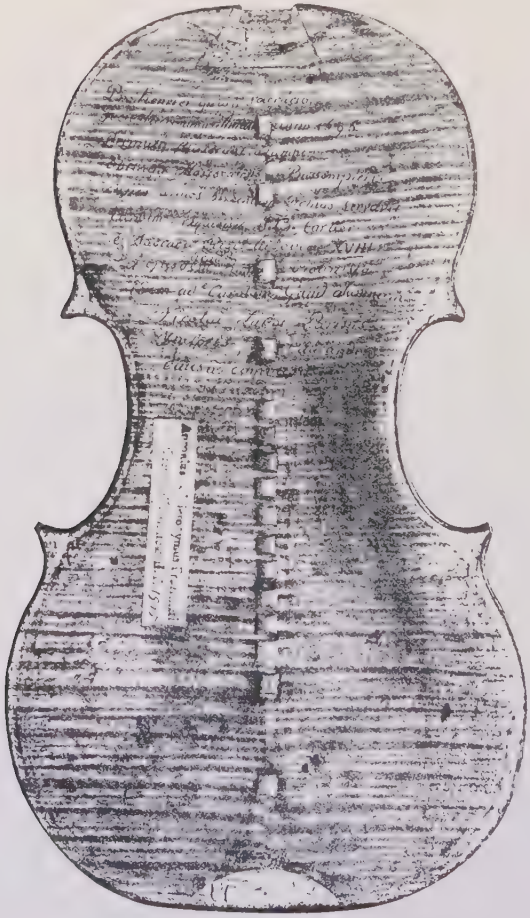
Primati Pinxerunt alumni
Decorated by his most distinguished pupils

Obtinuit Marescalcus Bassompierre cujus annos bis centum Domus servavit
Acquired by Marshal Bassompierre, in whose family it was kept for two hundred years

Tandem requisivit J. B. Cartier e Sacrario Regis ludovici XVIII et ejusdem Acad-ie Primus Violinista
Eventually it was obtained by J. B. Cartier from the chapel of Louis XVIII, of whose Academie he was the principal violinist

idem ad Carolum Gand alumnum Nicolai LuPot Parisiis factoris, restaurandi causa commisit
The same deuvered it to Charles (Francois) Gand, the pupil of Nicolas Lupot, the (violin) maker at Paris, for the purpose of repair

tion by J. B. Cartier, chef d'orchestre of Louis XVIII, written in ink in the back of the violin, on the occasion of taking it to Gand, the young



Interior of Back of Henry IV Amati Violin

pupil of Nicholas Lupot, for repairs.

The back of the violin is beautifully decorated with the coat-of-arms of Henry IV, King of France and Navarre, and the sides bear the inscription which, translated, reads "Henry IV, by grace of God, King of France and Navarre." The Latin inscription within the violin states that it was decorated by the most distinguished pupils of the maker.

The instrument was brought to the United States by the late R. D. Hawley, of Hartford, Conn., who secured it through the medium of Mr. George Hart, of Hart & Sons, Wardour Street, London, in 1879. Later Mr. Hawley sold it to life-long friend and colleague, Mr. Albert Pitkin, whose property it remained until purchased by Lyon & Healy, of Chicago, who very kindly furnished the illustration and description.

Illustrations of the inside of the back and the inscriptions with English translation are shown on the accompanying pages.

Herabstrich (G.).—Down bow.

Herausgegeben (G.).—Edited.

Herbst (G.).—Autumn.

Herbstblume (G.).—Autumn flowers.

Herknuft (G.).—Arrival, origin, descent.

"Hermit's Bell."—An unusually successful opera by Louis Maillart.

"Héroïde Funèbre."—Eighth Symphonic Poem by Liszt.

Herunterstrich (G.).—Down bow.

Hervorgehoben (G.).—With emphasis.

Herzliebchen (G.).—Sweetheart.

Hes (G.).—See *H*.

Heted (H.).—Seventh.

Hetedek (H.).—Sevenths.

Hetzelfde (D.).—The same.
Heure (F.).—Hour, moment, time.
Heureux (F.).—Happy.
Hexentanz (G.).—Witches' dance.
Hidalgo (S.).—Illustrious, excellent.
Hierzu (G.).—Add to this.
Hinaufstrich (G.).—Up bow.
Hinstrich (G.).—Up bow.
Hinterarm (G.).—Upper arm.
Hirtenidyll (G.).—Shepherd's pastoral song.
Hirtenlied (G.).—Shepherd's song.
His (G.).—See *H.*
Histoire douloreuse (F.).—Sad story.
Hiver (F.).—Winter.
Hlasitě (B.).—Loud.
Hoboe (G.).—Oboe.
Hoch (G.).—High. Used in the quarter tone system and is the same as *Haut.*
Hochformat (G.).—Folio size.
Hochzeit (G.).—Marriage.
Hochzeitsmarsch (G.).—Wedding march.
Hodně (B.).—Very.
Hoffmann's Erzählungen (G.). Tales of Hoffmann.
Hofkapellmeister (G.).—Court conductor.
Höflinge (G.).—Courtiers.
Hôger (Sw.).—Right.
Höhle (G.).—Cave.
Höjningstecken (Sw.).—Sharp.
Holzblasinstrumente (G.).—Wood-wind instruments.
Hommage (F.).—Homage.
Hongrois (F.).—Hungarian.
Hoogduitsch (D.).—German.
Hoorn (D.).—Horn.

English Horn

Horn, English.—English horn. This instrument was called the oboe da caccia by Bach, and is also known as the alto oboe. It is a fifth lower than the oboe. The instrument was not called for in orchestral composition for many years but was revived by Berlioz and Wagner. Its range is from E below the treble to F on the fifth line.

Horn, French.—A brass or silver tube twisted into several circular folds, increasing in diameter from the mouthpiece to a large bell. It produces a mellow and tender tone, used for romantic effects, woodland pictures, etc. When the hand is in the bell a "stopped" tone is produced, giving a repulsive effect.

Like the clarinets, cornets, etc., the horns are transposing instruments, and the music sounds a fifth lower than one would expect from the writing. Horns are usually indicated as in F, E♭, A, B♭, etc., in the older music because they had no valves. The tube for the horn is from about 12 to 17 feet long. The length of the tube may be altered by crooks. The horn will produce the same series of har-

French Horn

monics as the trumpet but the tones are more mellow. Missing tones were at first produced by inserting the hand in the bell and are known as stopped tones. The stopped tones resemble somewhat the muted tones of a violin, but are somewhat nasal in quality.

Two horns were called for in the older compositions, whole now four are required. At present practically all of the music is written for the F horn, which is provided with valves and can play in all keys.

Hornpipe.—An old English single dance, in duple or triple time.

Hosszú előüteny (H.).—Long appoggiatura.

Housle (B.).—Violin.

"Huguenots, Les" (F.).—"The Huguenots." Opera in four acts by Meyerbeer. First performance at Paris, February 29, 1836.

Huitième (F.).—Eighth.

Hullam (H.).—Billowy.

Hummelflug (G.).—Flight of the bumble bee.

Humoresque or **Humoreske** (F.).—A composition of humorous or fantastic style.

Hundert Jahrige (G.).—A century.

Hungaria.—Ninth Symphonic poem by Liszt.

Hungarian.—The Hungarian melodies are of a wild nature and usually appeal to writer, player and hearer. A great many compositions based upon Hungarian melodies have been written. See Eichhorn, "Four Stücke," Nos. 1 and 3; Ernst, Op. 22; Hauser, Op. 43 and 61; Horvath, Op. 19; Ad. Hermann, "Fantaisie Hongroise"; Hille, Op. 4, No. 2; Hubay, Op. 9, 13, 32, 33, 34, 41, etc.; Kéler-Béla, Op. 108, 134; Liszt, arrangements; Nachéz, Op. 14, 25, 28; St. Lubin, Op. 40; Singer, Op. 15, 24; Joachim, Hungarian Concerto; "Hungarian Album," and "Hun-

garian Folk-Songs," published by Fischer. Numerous Hungarian Rhapsodies have been written or arranged for violin, for example: Auer, Opus 5, "Rhapsodie Hongroise," and the arrangements of Liszt's Hungarian Rhapsodies.

Hungary has produced a number of well known composers of violin music. Among them are: Auer, Goldmark, Hauser, Hubay, Joachim, Kéler Béla, J. J. Major, E. Moór, Nachéz and Remenyi.

Hüpfend (G.).—Sautille, i.e., staccato.

Húrok (H.).—Strings.

Húrtartó (H.).—Tailpiece.

Husitska.—Dramatic overture by Dvořák, composed for the dedicatory ceremonies at the opening of the Bohemian Theatre in Prague, in the summer of 1883. It is based upon the wars of the Hussites in the fifteenth century.

Hűvelyktartó (H.).—Nut of the bow.

"Hymn of Praise."—See Mendelssohn, Symphony 2.

Hymn to the Sun.—Part of the opera "Le Coq d'Or."

I.

I (I.).—The.

Iberisches (G.).—Iberian, Spanish.

Ictus (Gr.).—Beat, accent.

"Ideale, Die."—Twelfth Symphonic Poem by Liszt.

Idilliaco (I.).—In the style of an idyll.

Időbeosztás (H.).—Time.

Idylle (F.).—Pastoral. See *Kéler-Béla, Op.* 134.

Iglesia (S.).—Church.

Il (I.).—The.

Il n'y a qu'une manière (F.).—Only in this manner.

Imitando (I.).—Imitate; as *imitando il flauto*—imitate the flute.
Immer (G.).—Always.
Immortelle (F.).—Immortal; eternal.
Impeto (I.).—Impetuously.
Impetuoso (I.).—Impetuously.
Implegando (S.).—Used.
Impromptu (F.).—Extempore. See Dancla, Op. 50, 51; Eberhardt, Op. 40; Hauser, Op. 55.
Improvisato (I.).—Extemporaneous.
"Im Walde" (G.).—"In the Forest." Raff's Third Symphony, Op. 153, in F major, 1869.
Inachevé (F.).—Unfinished.
Incalzando (I.).—Pressing on; hastening.
Incidental Music.—Music written for a play or operetta, outside the action and used chiefly as an embellishment.
Incisione in acciajo (I.).—Steel engraving.
Incisione in rame (I.).—Copper plate.
Inconnue (F.).—Unknown.
Incordare (I.).—To string an instrument.
Indice (I.).—Index.
Indice (S.).—Index.
Indienne (F.).—Indian.
In diesem Satz werden die Tutti von der Violin mitgespielt (G.).—In this movement the orchestral parts are to be played by the (solo) violin.
Indoue (F.).—Hindoo.
Indulo (H.).—March.
Ingenaaid (D.).—Paper covers.
Ingericht (D.).—Arranged.
Inhalt (G.).—Table of contents.
Inhalts-verzeichnis (G.).—Index.
Inhoud (D.).—Contents.
Inlaid Designs.—Many violins have elaborately inlaid backs with designs of flowers, castles,

people, etc. It is not artistic as the violin loses when its simplicity is changed.

Innig (G.).—Ardent, heartfelt, fervent.

Innocentamente (I.).—Innocently.

Inquiétude (F.).—Anxiety, solicitude.

"Inquisitive Women."—Musical comedy in three acts, by Wolf-Ferrari. First performance at Munich, 1903.

Inseignement (F.).—Lesson, instruction.

Insegnamento (I.).—Instruction.

Instrument à Cordes (F.).—A stringed instrument.

Instrument à l'Archet (F.).—An instrument played with a bow.

Instrumentation.—Orchestration; arranging a work for orchestra.

Instrument à vent (F.).—Wind instrument.

Instrument en cuivre (F.).—Brass instrument.

Instruménto a corda (I.).—Stringed instrument.

Instruménto da arco (I.).—Stringed instrument.

Instruménto da fiato (I.).—Wind instrument.

Instrumento de cobre (S.).—Brass instrument.

Instrumento de cuerda (S.). -String instrument.

Instrumento de viento (S.).—Wind instrument.

Instrumentos de corda (Pg.).—Stringed instruments.

Instruments, Collections of.—There are several excellent collections of instruments in various parts of the world. Among the best are the following:

In America: Ann Arbor, Mich., University of Michigan; New York, Metropolitan Museum; Washington, National Museum.

In England: London, Royal College of Music.

In France: Paris, Paris Conservatory.

In Belgium: Brussels, Brussels Conservatory.

In Germany: Berlin, Royal College; Cologne, Heyer Museum; Munich, National Museum.

In Austria: Vienna, Gesellschaft der Musikfreunde; Imperial Museum.

In Italy: Milan, Milan Conservatory; Rome, Accademia de S. Cecilia.

In Denmark: Copenhagen, Industrial Museum.

In Sweden: Stockholm, Stockholm Museum.

In Russia: Moscow, Moscow Conservatory; Leningrad, Leningrad Conservatory.

In Tempo (I.).—Same as *A Tempo.*

Intensity.—The intensity of a tone refers to the mechanical action that produces the sound. Loudness refers to the sensation produced upon the organs of hearing. The intensity varies as the energy of the vibrating particles of the medium in which the sound occurs and increases with the density of the medium. It increases with an increase of the area of the vibrating body. The intensity varies directly as the square of the amplitude of the vibration and inversely as the square of the distance from the source.

Interference.—When the length of the vibrating air column to give the maximum resonance to any tuning fork has been determined, the interference of two sound waves may be shown as follows: Instead of holding the fork with the prongs side by side or one above the other, turn the fork half way between these two positions, making an angle of 45° with the horizontal. Two sound waves, one from each prong, will be sent down the tube at the same time, but in opposite phases, so that one just neutralizes the other and no resonance is detected. To

show that the fork is still sounding rotate it back to the original position, and if too much time has not elapsed, so that the fork is silent, the resonance will be heard again. In this way we may say that we have two sounds producing silence.

Intermède conduisant (F.).—Transition.

Intermedio (I. or S.).—Entr'acte.

Intermezzo (I.).—Coming between, as between two acts or in the old suites between two other movements. See Brahms, Op. 116, 117, 118; Cui, Op. 25, No. 1; Gurlitt, Op. 152; Jadassohn, Op. 108B, No. 5.

Interpunction (G.).—Punctuation.

Interrumpida (S.).—Interrupted.

Interval.—A musical interval is the relation between two sounds expressed by the ratio of their frequencies—i.e., by the ratio of their vibration rates. If the two tones have a ratio of 1 they are in unison. If the ratio is 2 the interval is an octave. The ratio for a second is 9-8 or 10-9, C to D, F to G, and A to B having the ratio 9-8 and are major tones, and D to E and G to A having the ratio 10-9, called minor tones. The ratio for a minor third is 5-6; for a major third is 5-4; for a fourth is 4-3; for a fifth is 3-2; for a sixth is 5-3; for a seventh is 15-8; for a minor tenth is 12-5, and for a major tenth is 5-2. Semitones have the interval 16-15; while a sharp is 25-24 of the note sharpened, and a flat is 24-25 of the note flattened. The double sharp has a ratio of 625-576; the double flat 576-625, so that, strictly speaking, they are not the next higher or lower note respectively. See also *Scale* and *Inverted Interval.*

Intervallo (Pg.).—Interval.

Intervallos (S.).—Intervals.
Intervally (B.).—Intervals.
Intime (F.).—Intimately.
Intonation.—The production of the correct pitch of a tone.
Intrada (G.). Prelude, or entrance number, designed to accompany the entrance of distinguished persons, or a procession, at civil or social functions.
Intrepido (S.).—Bravura.
Introduction.—A prelude. *Vorspiel* in German.
Invano (I.).—In vain.
Inverted Interval.—The upper note of an interval is played an octave lower, or the lower note an octave higher. Inverted majors give minors; inverted minors give majors; augmented chords inverted give diminished chords, and diminished chords inverted give augmented chords.
Ir (H.).—Irish.
Irato (I.).—With anger.
Irish.—Irish melodies have not been very productive in violin music. See Hauser, Op. 45; Hone, Suite Irlandaise.

Ireland has not been prolific in the production of composers of violin music, but we may mention Balfe, Harty, Stanford and Wallace.

Irlandais (F.).—A dance in Irish style.
Irlandisch (G.).—Irish.
"Irrfahrt ums Glück, Die."—Light opera by Suppé.
"Isabella."—Light opera by Suppé, 1869.
Isoportok (H.).—Group.
Istesso (I.).—The same.
Istesso Tempo (I.).—The same tempo.
"Italiana in Algieri" (I.).—"Italians in Algiers." Comic opera in two acts by Rossini. First performance, Venice, 1813.

Italian Symphony.—Fourth Symphony, by Mendelssohn.

Italienisch (G.).—Italian.

Italy.—The early home of the violin and of the music for the beloved instrument has given to the world an almost endless wealth of composers, who have been very prolific in their melodious outpourings. Only a few can be mentioned here, but among the best known are: D'Ambrosio, Antonietti, Anzoletti, Bazzini, Bellini, Boccherini, Campagnoli, Corelli, Donizetti, Geminiani, Nardini, Paganini, Papini, Pergolesi, Porpora, Respighi, Rossini, Rovelli, Saint Lubin, Sinigaglia, Sivori, Tartini, Tirindelli, Torelli, Veracini, Verdi, Viotti, Vitali, Vivaldi and Zandonai.

Izquièrda (S.).—Left.

J.

Jaarboek (D.).—Year book.

Jagdlied (G.).—Hunting song.

Jagdzug (G.).—Hunting expedition.

Jagt (G.).—Hunt.

Jahrbuch (G.).—Year book.

Jahrhunderts (G.).—Century.

Jauchzend (G.).—Exultingly.

Je ne sais quoi, Le (F.). The "indescribable" something.

"Jessonda."—Opera in two acts, by Spohr. First performance at Cassel, July 28, 1823.

Jetez (F.).—Throw; as *jetez l'archet*—throw the bow.

Jeu de Gammes (F.).—The playing of scales.

Jeugdig (D.).—Youth.

Jeune, Le' (F.).—The younger.

Jeunesse (F.).—Youth.

Jevgenjie Onégin (R.).—See "Eugen Onégin."

"Jewels of the Madonna." Opera by Wolf-Ferrari, Berlin, December 23, 1911.

Jewish.—Several examples of Jewish or Hebrew melodies are available. See Bruch. Op. 47; Franz, "Hebrew Melodies"; Lewandowski, Op. 32, etc.

Jig.—A light, brisk movement, in 6-8 or 12-8, probably from *geig*—a fiddle.

Jitano (S.).—Gipsy.

Joie (F.).—Pleasure, delight.

Jota (S.).—A lively Spanish dance in triple time. Somewhat like a waltz but with capricious variation in the steps.

"Jolly Fellows."—Comic opera by Suppé.

"Jolly Robbers."—Comic opera by Suppé.

"Jongleur de Nôtre Dâme, Le" (F.).—"The Juggler of Nôtre Dâme." Miracle play in three acts, by Massenet. First performance, Monte Carlo, February 18, 1902.

"Joshua."—Oratorio by Händel. First performance at Covent Garden, London, March 9, 1748.

Jota (S.).—A Spanish national dance in triple time and fast.

Jouer tres legerement, A (F.).—To be played very lightly.

Jour (F.).—Day. *Corde à jour*—an open string.

Joven (S.).—Youth.

Jubel (G.).—Jubilee. "Jubel" overture by Weber, composed 1818.

Jubiloso (I.).—Jubilant.

Jugend (G.).—Youth.

Jugendlust (G.).—Youthful pleasure.

Juguetón (S.).—Scherzando.

"Juive" (F.).—"Jewess." Opera in five acts by Halévy. First performance, Paris, February 23, 1835.

Jung (G.).—Youth.
"Jupiter Symphony."—See Mozart's Symphonies.
Justesse (F.).—Accuracy, exactness.

K.

Kabinettstücke (G.).—Cabinet piece; photograph.
Kadenz (G.).—Cadenza.
Kakophonie (G.).—Euphony.
Kamennoi Ostrow (R.). Angelic dream.
Kamin (G.).—Fireside.
Kammergerichts (G.).—Court of the Prince's chamber.
Kammermeister (G.).—Master of chamber music.
Kammermusik (G.). See *Chamber Music.*
Kammerstücke (G.).—Chamber music.
Kapelle (G.).—A chapel.
Kapriziös (G.).—Capricious, whimsical.
Karakterstuck (D.).—Characteristic piece.
Kärntner (G.).—Corinthian.
Kati (H.).—Kitty; Katie.
Kb.—Abbreviation for Kontrabass—Double bass.
Keck (G.).—Boldly; quickly; daringly.
Keltish.—Keltish melodies are not found with any frequency in violin music. A good example is Bruch, Op. 56.
Kennt (G.).—Understands.
Kerk (D.).—Church.
Kerstmis (D.).—Christmas.
Ketted (H.).—Second.
Kettentriller (G.).—Chain shakes.
Kettledrum.—See *Tympani.*
Kettős fogásokban (H.).—Double stops.
Keus (D.).—Choice.
Kevéssé lassan (H.).—Andantino.
Key.—The note forming the basis of any scale is called the keynote of that scale, and such scale

is said to be in the key of that note. The key is told by the signature or number of sharps or flats that appear at the left side of the staff. If sharps appear in the signature the key is determined by counting one half step higher than the sharp farthest to the right, if major; or down two half steps from that sharp, if minor. If flats appear the key-name for more than one flat may be told by calling it the name of the next to the last flat, if major; or counting up four half steps from the last flat, if minor. The

Frequency in 1,080 examples	MAJOR		Key	MINOR		Frequency in 1,080 examples
	Flats	Sharps		Flats	Sharps	
106	0	0	C	3		25
122		1	G	2		53
148		2	D	1		56
107		3	A	0	0	79
65		4	E		1	34
18		5	B		2	20
4		6	F♯		3	9
0		7	C♯		4	5
			G♯		5	3
			D♯		6	0
			A♯		7	0
55	1		F	4		12
68	2		B♭	5		6
59	3		E♭	6		2
17	4		A♭	7		0
5	5		D♭			
2	6		G♭			
0	7		C♭			

preceding table will be useful in telling the number of sharps and flats in any key, and shows the actual number of times each key occurred in 1,080 examples selected at random from standard violin music.

Key, Transposed.—A different key from that in which the composition was originally written.

Keyed Stop Violin.—An arrangement which may be attached to a violin, consisting of a fingerboard made of ebony with thirty-three stops called key-stops, which stand above the strings and act upon them perpendicularly.

Keyed Violin.—An instrument having forty strings arranged like those of a piano, and acted upon by horsehair bows under the pressure of keys.

Kiemelve (H.).—Marcato.

Kilenczed (H.).—Ninth.

Kind (G. or D.).—Child.

Kinderlied (G.).—Children's song.

Kinderstücke (G.).—Pieces for children.

Kindersymphonie (D.).—Pieces for children.

"King of Ivetot, The."—Opera by Adam, 1842.

Kinomusikalbum (G.).—Album of music for moving pictures.

Kirche (G.).—Church.

Kirchen (G.).—Church.

Kirchenblüte (G.).—Cherry blossoms.

Kirchenweise (G.).—In church style. A church melody.

Kis (H.).—Minor.

Kit.—A small pocket violin, formerly used by dancing masters, 16 inches long, with a bow 17 inches long.

Kjölstavisa (N.).—Kjölsta song.

Klaff (Sw.).—Key.

Klage (G.).—Lament.

Klagend (G.).—Wailing.

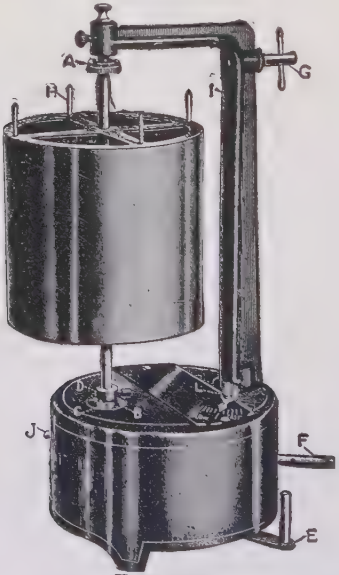
Klaglich (G.).—Sorrowfully.
Klänge vom Gebirge (G.).—Sounds from the mountains.
Klangfarbe (G.).—Tone color or quality.
Klappenhorn.—See *Bugle.*
Klar (G.).—Clear.
Klar.—Abbreviation for Klarinette—Clarinet.
Klarinette (G.).—Clarinet.
Klavieranzug (G.).—Piano score.
Klaviermittreksel (D.).—Piano score.
Kleine (G.).—Small; minor.
Kleine sekunde (G.).—Minor second.
Kleine terts (D.).—Minor.
Kleine Trommel (G.).—Snare drum.
Klemme (G.).—Distress, difficulty, dilemma.
Klíč (B.).—Key; clef.
Kniegiege (G.).—Violoncello.
Knopf (G.).—Button.
Knospensprossen (G.). Sprouting buds.
Koboldtanz (G.).—Dance of the goblins.
Kobzlka (B.).—Bridge.
Kolíček (B.).—Sound-post.
Kol Nidrei (He.).—Bow down. A Jewish song of worship.
Komische Oper (G.).—Comic opera.
Kongelige (Danish).—Royal.
König (G.).—King.
"Königin von Saba" (G.).—"Queen of Sheba," opera in four acts by Goldmark. First performance at Vienna, March 10, 1875.
"Königskinder" (G.).—"The King's Children." Opera in three acts by Humperdinck. New York, December 28, 1910.
Können Ausgelassen Werden (G.).—May be omitted.
Konsonanz (G.).—Without discord.
Kontrapunkt (G.).—Counterpoint.

Konzert (G.).—Concerto.
Konzertierende (G.).—Arranged for concert use.
Konzertstück (G.).—Concert solo.
Kopergravure (D.).—Copper plate.
Kornett (G.).—Cornet.
Kosend (G.).—Caressingly.
Kossuth Lajos (H.).—Hungarian festival.
Kóta (H.).—Note.
Kräftig (G.).—Vigorous.
Krakovienne (F.).—See *Cracovienne.*
Krakowiak (P.).—Cracovienne.
Kreise (G.).—Circles, orbits.
Kreutzer Sonata.—Beethoven's Ninth Sonata for violin and piano, Op. 47, dedicated to Kreutzer. It was written in 1803 for Bridgetower, an Abyssinian Prince, who induced Beethoven to write a sonata for him. They played it May 17, 1803, but quarrelled owing to Bridgetower's wanting to make certain changes in it, and Beethoven dedicated it to Kreutzer. It was published 1804.
Kreuz (G.).—A sharp.
Kriegerisch (G.).—Military; warlike.
Kriegsmarsch (G.)—War march.
Krijgshaftig (D.).—Military.
Krönung (G.).—Coronation.
Krönungsmarsch (G.).—Coronation March.
Kuhreigen (G.).—See *Ranz de Vaches.*
Kukuk (G.).—Cuckoo.
Különös (H.).—Special.
Kunst (G.).—Skill, art.
Kunstfertigkeit (G.).—Practical drill.
Künstler (G.).—Artist.
Künzlichen (G.).—Artificial.
Kupferstich (G.).—Copper plate.
Kurz (G.).—Short.

Kuyawiak (P.).- A Polish dance of Kujawien, similar to the mazurka. See Wieniawski, Bohm.

Kwartet (D.).—Quartet.

Kymograph.—This apparatus is used for recording the number of vibrations made by a tuning fork or other vibrating body in a given length of time. The apparatus consists essentially of of a drum 15 centimeters in diameter, and 15 centimeters high, to which is fastened a piece of smoked paper, the whole being rotated by means of a spring motor enclosed in the base.



Kymograph

The speed is uniform and is regulated by magnetic control. The speed may also be changed by reversing the drum, one position giving slow speed, ranging from one revolution in 55

seconds, to one in 18 minutes; the other giving fast speed, ranging from one revolution in 8 seconds to one in 42 seconds. The number of vibrations produced in any period of revolution is ascertained by direct count. It is much more accurate than either the siren disk or the Savart wheel.

L.

L.—Abbr. for left or (G.), Links.
L', La, Le (F.).—The.
La (I., F.).—The.
Lachtaubchen (G.).—A little turtle dove; a merry girl.
Lacrimando (I.).—Mournful.
Lage (G.).—Position; as *erste Lage*—first position.
Lagenwechsel (G.).—Change of position.
Lagnoso (I.).—Mournful; plaintive.
"Lakme."—Opera in three acts by Délibes. First performance, Paris, April 14, 1883.
Lamente (F.).—Dirge; lamentation.
Lamento (I.).—Lamentation.
Lamentoso (I.).—Plaintive.
Landelijk (D.).—Rustic.
Landesbibliothek (G.).—District library.
Ländler (G.).—The Ländler is a German or Austrian country dance in 3-4 or 3-8 time. The peculiar swing to the dance is brought about by the use of dotted eighth followed by sixteenth notes. See Bohm; Eberhardt, Op. 98, No. 5; Sandré, Op. 23.
Ländlich (G.).—Rustic; rural.
Langsamer (G.).—Slower.
Languendo (I.).—Languishingly.
Languir (F.).—To languish.
Larga (S.).—Long.

Largamente (I.).—Broadly.

Largh.—See *Larghetto.*

Larghetto (I.).—Rather broad. Not as slow as *Largo.*

Largo (I.).—Slow, broad. See *Tempo.*

Larme (I.).—Tear.

Lassan (H.).—Andante.

Lassan or **Lassu** (H.).—See *Czardas.*

Lasser les doigts sur la corde (F.).—Keep the fingers on the string, indicated by ┌──────┐.

Lassitva (H.).—Rallentando.

"Last Judgment."—Oratorio by Spohr. First performance in German at Cassel, March 25, 1826; first in English, at Norwich Festival, in 1830.

Latigo (S.).—Whipping; as *El Paso de Latigo*—whipping stroke.

Lauf (G.).—The part of the violin where the pegs are inserted. The peg box.

Leader.—The first or principal violin in an orchestra.

Leading note.—The seventh note of a scale, so called because of its tendency to ascend to the keynote.

Lebensbild (G.).—Biographical sketch.

Lebhaft (G.).—Lively, quick.

Leçon (F.).—Lesson, exercise.

Leerboek (D.).—Manual.

Leere Saiten (G.).—Open strings.

Leerwijze (D.).—Directions.

Lefelé (H.).—Down bow.

Leg.—See *Legato.*

Legato (I.).—Bound, closely connected, not staccato. Two or more notes played on a single bow with a smooth passage from one to another. Abbreviated *leg.*

Legato alla rustica (I.).—Paper covers.

Legende (G. and F.).—The legende is a slow, rather melancholy, composition based upon a poem of lyrico-epic character, the poem serving either as a text or programe. The legende by Wieniawski is the best known. See also Bohm, Op. 314, No. 7; Godard, Op. 3 and Op. 138, No. 1; Heyssig, Op. 5; Hille, Op. 4, No. 1; Hollaender, Op. 15; Kleffel; Lauterbach, Op. 8; Pohl, in F; Fr. Ries, Op. 15; Sasso, Op. 21.

Léger (F.).—Light.

Légérement (F.).—Lightly.

Leger Lines.—The lines added to the staff either above or below. The word is often spelled ledger, erroneously.

Leggenda (I.).—Legend.

Leggiadro (I.).—Sweetly.

Leggieramente (I.).—Lightly, fast.

Leggierezza (I.).—With lightness.

Leggiero (I.).—Light, easy, swift. *Leggierissimo*—very light, easy. Abbreviated *legg.* or *leggo.*

Leggyorsabban (H.).—Prestissimo.

Legno (I.).—Wood. *Coll' legno*—with the back of the bow.

Lehrbuch (G.).—Manual.

Lehrer (G.).—Teacher.

Leichtbewegt (G.).—A little moved.

Leichtigkeit (G.).—Flexibility, lightness.

Leid (G.).—Sorrow.

Leidenschaft (G.).—Passion.

Leidenschaftlich (G.).—Passionately.

Leihweise (G.).—As a loan; for hire.

Leise (G.).—Delicate; low; gentle.

Leitfaden (G.).—Keys.

Leitmotif or **Leitmotiv.**—A theme, symbolic of a person, situation or sentiment, recurring as

such, or with modifications when the original is repeated.

Lei vicino, A (I.).—In her neighborhood.

Lenda (Pg.).—Legend.

Lentezza (I.).—Slowing.

Lento (I.).—Slow. See *Tempo.*

Leonore Symphony.—Raff's Fifth Symphony. Composed in 1872. Considered the best of his symphonies. Beethoven's "Leonore" was first produced in Vienna, in three acts, November 11, 1805, without success. It was revised by Breuning, and produced in two acts, without success. It was again revised by Treitschke, and produced in Vienna, May 23, 1814, with success. Beethoven composed four overtures for it. The first "Leonore" overture was composed in 1807, the second in 1805, the third in 1806, and the fourth—"Fidelio"—in 1814.

Lepke (H.).—Butterfly.

Lesto (I.).—Fast.

Leuchtkäferchens (G.).—Little fireflies.

Levá ruka (B.).—Left hand.

Levensschets (D.).—Biographical sketch.

Levez (F.).—Raise; as *levez l'archet*—raise the bow.

Lexicon.—Dictionary.

Lezioni (I.).—Lesson.

Liaison (F.).—Connection.

"Libella."—Light opera by Reissiger, Op. 68. Composed 1828.

Libellentanz (G.).—Dance of the dragonflies.

Liberamente (I.).—Freely.

Libero (I.).—Freely.

Libitum (L.).—Pleasure, will.

Libre (S.).—Allegro.

Libretto.—The text of an opera, oratorio or other publication, either with or without the music.

Licence.—Deviation from the rules.

Licenza (I.).—Licence.
Liceo (I.).—Music school; conservatory.
Lichtertanz (G.).—Candle dance.
Liebesfreud (G.).—Joyous love.
Liebesglück (G.).—Love's happiness.
Liebesgruss (G.).—Love's greeting.
Liebesklage (G.).—Amourous complaint.
Liebesleid (G.).—Love's sorrow.
Liebeslied (G.).—Love song.
Liebesnovelle (G.).—Tale of love.
Liebestod (G.).—Love's death.
Liebesverbot (G.).—Forbidden love.
Liebeswonne (G.).—Bliss of love.
Lieblich (G.).—Amiable.
Lieblinge (G.).—Favorites.
Liebreizend (G.).Sweetly.
Lied (G.).—A song.
Liederstrauss (G.). A nosegay or bouquet of songs.
Liées (F.).—Tied.
Liegenlassen der Finger (G.).—Keep the finger in position. Marked _].
Ligado (S.).—Slurred legato.
"Light Cavalry."—Light opera by Suppé. Composed 1866.
Limits of Hearing.—Although a body vibrating at the rate of 16 per second will produce sound many cannot hear a sound until the rate of vibration is about 32 per second. The upper limit is usually between 30,000 and 35,000 per second. Assuming that a person can hear when the rate is 32 per second, what would be his range of hearing in octaves? The vibration rate doubles every time the pitch is raised one octave. This would give vibration rates of 32, 64, 128, 256, 512, 1024, 2048, 4096, 8192, 16,384 and 32,768 for a range of 10 octaves, which is

the usual limit. It is difficult for most persons to distinguish small changes of pitch near the limits. See *Galton Whistle.*

Lining.—The lining of a violin consists of twelve thin strips of pine to strengthen the sides.

Linken (G.).—Left hand.

Lisamente (S.).—Legato.

Lisonjera (F.).—Flatterer; charmer.

L'istesso Tempo (I.).—The same *tempo.*

Liszt's Symphonic Poems.—The first symphonic poem was inspired by a poem by Victor Hugo, "Ce qu'en extend sur la montagne," which Liszt heard in Paris between 1830 and 1835, and he determined to set it to music, but waited more than twenty years, when it was produced at Weimar.

The Second Symphonic Poem, "Tasso," was performed in 1849 at Weimar, and was published in 1851.

The Third Symphonic Poem, "Les Préludes," was composed in 1854. It is based upon Samartine's "Meditations Poetiques," and is the most popular of all.

The Fourth Symphonic Poem, composed in 1854, was conceived while Liszt was conducting rehearsals for Gluck's opera, "Orpheus." When finished it was played as a prelude to "Orpheus," February 16, 1854.

The Fifth Symphonic Poem, "Promethée," dates back, in its original form, to 1850, but was revised for concert purposes in 1859.

The Sixth Symphonic Poem, "Mazeppa," was written originally for piano between 1830 and 1835, but was rewritten for orchestra in 1850. It is based upon Victor Hugo's "Les Orientales."

The Seventh Symphonic Poem, "Festklänge," has no explanation supplied, but it is thought that it was composed as wedding music for Liszt and the Princess von Sayn-Wittgenstein.

The Eighth Symphonic Poem, "Héroide Funèbre," was begun in 1830, completed in 1849, and published in 1857. At one time it was intended as the first movement of a "Symphonie Revolutionnaire," but the plan was never carried out.

The Ninth Symphonic Poem, "Hungaria," was written and published first as a Hungarian March for piano. It was begun in 1846. It was rewritten for orchestra in 1853; revised in 1856; and published in its present form in 1857.

The Tenth Symphonic Poem, "Hamlet," was composed in 1859. It was performed in 1886 at Sondershausen, Germany, by "Allgemeine Deutsche Musikverein."

The Eleventh Symphonic Poem, "Battle of the Huns," was completed in 1857. The idea was suggested by the painting, "The Battle of the Clans," by Wilhelm von Kaulbach, one of six frescoes on a wall of the Raczynski Gallery in the New Museum at Berlin. The legend describes a battle in the air between the ghosts of the slain Huns and Romans, after a battle outside the walls of Rome, in 451, between the forces of Attila and Theodoric.

The Twelfth Symphonic Poem, "Die Ideale," was begun in 1856 and finished in 1857. It is based upon Schiller's poem. After an introduction there are four sections, entitled "Aspiration," "Disillusion," "Activity" and "Apotheosis." Quotations from the poem are added in the score in the form of mottoes.

Liten (Sw.).—Minor.

Ljudpinne (Sw.).—Sound post.

Lo (I.).—The.

Loco (I.).—Play in the proper place. Used after playing passages marked *sur une corde,* harmonics, 8va, *sulla tastiera* etc.

"Lohengrin."—Opera in three acts by Wagner. First performed at Weimar, August 23, 1850.

Lointain (F.).—Distant.

Longue (F.).—Long.

Longuer (F.).—Length; as *de toute la longeur de l'archet*—the whole length of the bow.

Loudness.—See *Intensity, F* and *P.*

Loure.—The loure is an old dance in triple time with the accent well marked on the first beat. See Bach's Sixth Solo Sonata.

L.o.W.—Abbreviation for "Lieder ohne Wörte"—"Songs without Words."

"Lucia di Lammermoor."—Opera in three acts by Donizetti, Naples, 1835.

"Lucretia Borgia."—Opera in three acts by Donizetti. First performance at La Scala, Milan, 1834.

Lugar (S.).—Loco.

Lugubre (F.).—Doleful.

Lunga (I.).—Long; as *Lunga pausa*—long pause.

Lusingando (I.) or **Lusinghiero** (I.).—Caressingly, coaxingly.

Lusinghevole (I.).—Caressingly.

Lustbarkeit (G.).—Pleasure.

Lusterwecken (G.).—To arouse pleasure.

Lustig (G.).—Merry.

Lustig Blut (G.).—Jolly good fellow.

Lustmusik (G.).—Music for pleasure.

Lustspiel (G.).—Comedy.

Lust und Lehr (G.).—Pleasure and instruction.

Lute.—A stringed instrument of ancient origin. The body was pear-shaped, like a modern mandolin, and had no ribs. The lute had from six to thirteen strings, stretched over, or at the side of, a fretted fingerboard. The strings were plucked with the fingers. The highest string was used for the melody, and was a single string. The accompanying strings were double. Bass strings were introduced in the sixteenth century. They were not over the fingerboard, and, therefore, could be used for producing only one tone. The bass strings were attached to a second neck. See also *Theorbo.*

Luthier (F.).—Maker of stringed instruments.

Lutins (F.).—Elfs, goblins.

Luttuoso (I.).—Mournful.

Lying Bow.—Indicated by the sign — — — placed over a note, meaning to play it broadly detached.

M.

M.—Abbreviation for middle of the bow, mezzo, hand, etc.

Ma (I.).—But; as *Allegro ma non troppo*—fast, but not too fast.

"Macbeth."—Tone poem by Richard Strauss, composed 1887.

Machwerk (G.).—Made work, i.e., music written by labor and study only, and without inspiration.

"Madama Butterfly."—Japanese tragedy in two acts, by Puccini, Milan, 1904.

Madrigal.—The madrigal is a short lyrical composition derived from the short poem of three stanzas by the same name. It dates from about the middle of the sixteenth century and is now obsolete. Very few pieces of this nature are now

played, the best known being the one by Simonetti. See also Miguéz, Op. 26.

Maesta (I.).—Sad.

Maestevole (I.).—Majestic.

Maestoso (I.).—Majestic, grand, dignified.

Maestro (I.).—Master, composer, artist.

Maestro di Camera (I.).—Conductor of chamber music.

Maestro di Cappella (I.). –Conductor of church music.

Magas (G.).—Bridge.

Magazines.—Several magazines devoted either in whole or in part to the interest of violinists may be obtained: London—"The Strad," "Violin Monthly Magazine," "Violin and String World"; New York—"Musical Observer," "Violin World"; Chicago—"The Violinist"; Philadelphia—"The Etude"; Boston—"The Musician," and others.

Maggiore (I.).—Major.

Magic Fire Scene.—Part of "Walküre."

"Magic Flute."—Opera by Mozart. See "Zauberflöte."

Magyar (H.).—Hungarian.

Mailied (G.).—May song.

Main (F.).—Hand; as *main droite* or *m.d.*—right hand; *main gauch* or *m.g.*—left hand.

Maior (Pg.).—Major.

Maîtres (F.).—Masters.

Maj.—See *Major.*

Majestätisch (G.).—Majestic.

Major or **Majeur** (F.).—May apply to either scales or chords. A major chord is one that is greater by a semitone than a minor chord. For example, the minor third from C to E flat consists of three semitones, while the major third consists of four semitones making the chord C-E.

In like manner the minor sixth is C-A flat, or eight semitones, while the major sixth is C-A, or nine semitones. In 1,080 examples examined major keys occurred in 776, minor keys in 304. Major keys are used in music indicating gay, bright, happy feelings. See *Minor*.

Malá (B.).—Minor.

Malaguena (S.).—A Spanish dance.

Malancolia (I.).—Melancholy, sadness.

Malice de Tono (S.).—Tone shading.

Málo (B.).—Moderately.

Manc.—See *Mancando*.

Mancando (I.).—Decreasing, dying away.

Manche (F.).—The neck of the violin.

Manchega (S.).—Another name for the Seguidilla.

Manico (I.).—The neck of the violin.

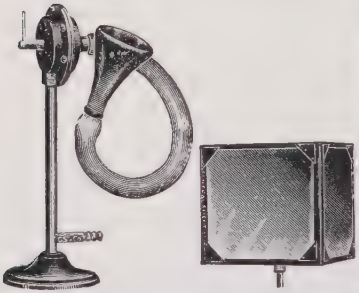
Manière (F.).—Manner; way; fashion.

Manieren (G.).—Graces, ornaments.

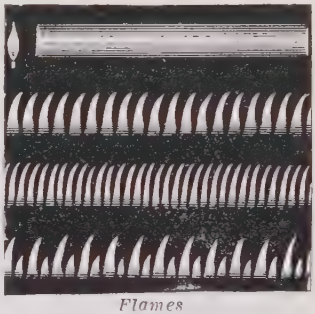
Mano (S., Pg.).—Hand.

Manometric Flame.—The simple manometric flame apparatus consists of a small chamber divided into two parts by an elastic diaphragm, made of very thin sheet rubber or goldbeater's skin. The small compartment on one side of the membrane has one opening for making connections with a horn or funnel for concentrating sound. The compartment on the other side of the membrane has two openings. Gas is admitted through one of these, and a small gas jet is fastened into the other. When the gas is ignited, it burns with a small flame. If a sound is made before the horn it causes a change in the pressure of the air upon the membrane, and, therefore, upon the gas on the other side. This causes the flame to jump up and down. The flame is best seen with a rotating mirror, with four sides, which causes the flame to ap-

pear as a long band. When there is no sound entering the apparatus, the band of light seen in the rotating mirror will appear straight,



Manometric Flame Outfit



Flames

without any notches; but when a sound is made the pulsating flame appears as a series of notches, the number and shape depending upon the nature of the sound that enters the apparatus. Manometric flames can be used to study sound vibrations of such high frequency that they are inaudible to the human ear. See *Analysis of Sound.*

"Manon."—Opera in five acts by Massenet. First performance at Paris, January 19, 1884.

"Manru."—Opera in three acts by Paderewski. First performed, Dresden, May 29, 1901.

Marc.—See *Marcato.*

Marcado (S.).—Marked.

Marcato (I.).—Marked or emphasized. Abbreviated *marc.*

March.—The march is intended chiefly for military bands with wind instruments to accompany the marching of troops. They may be slow or quick, and may have national peculiarities. There are many marches for orchestra and the marches used in violin music are arrangements

of such marches as Mendelssohn's "Wedding March" and the "War March of the Priests."

Märchen or **Maerchen** (G.).—Fables; legends.

"Märchen von der schönen Melusine," Overture, by Mendelssohn, Op. 32, first performed at Düsseldorf, November 14, 1833.

Marchess (I.).—Marchioness.

Marcial (S.).—Military.

Marimba. A xylophone with resonators under each bar.

Mariposa (S.).—The butterfly.

"Maritana." Opera by Wallace. First performance, 1845. Very successful.

Marmitons (F.).—Scullions; kitchen drudges.

Marqué or **Marquez** (F.).—Marcato, marked.

"Marriage of Figaro, The."—Opera buffa in four acts, by Mozart, Vienna, May 1, 1786.

Martalez (F.).—Martellato.

Martellando (I.).—See *Martellato.* or under the note.

Martellato (F.).—Hammered. Marked with ' over

"Martha."—Opera by Flotow. First performance, 1846. One of his best.

Marziale (I.).—Martial, warlike.

Mas (S.).—Più.

Mas abajo (S.).—Subdued tone.

"Masaniello."—Light opera by Auber. First performance, 1828. Considered a masterpiece by Wagner.

Mas deprisa (S.).—Più allegro.

Második húr (H.).—Second, or A, string.

Masses. Parts sung at the communion service of the Roman Catholic Church. The divisions are Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei.

Mässig (G.).—Moderate. As a suffix, appropriate to.

Master.—One who is thoroughly expert. In musical degrees, as well as in academic degrees, the master's degree stands midway between the bachelor's and the doctor's, but in music it is seldom used.

Materialien (G.).—Materials.

Matices (S.).—Shading.

Matin (F.).—Morning.

Matin au Zuider Zee (F.). -Morning on the Zuider Zee.

Matinée.—The *matinée* or morning concert is a variety of *étude* for the violin, the chief examples of which were left by Gavinies. These are not as important technically as the studies of Rode, Kreutzer and Fiorillo, but possess many points of merit. The term *matinée* is very seldom used.

Matrosenlied (G.).—Sailor's song.

"Maurer und Schlosser" (G.).—"Mason and Locksmith." Light opera by Auber, 1829.

Mayor (S.).—Major.

"Mazeppa."—Sixth Symphonic Poem by Liszt.

Mazurka.—A lively Polish dance of the grotesque variety, the music of which is sometimes in 3-8 time but more often in 3-4. It has a peculiar and pleasing rhythm. Often written mazurek, masure, masurek, masureck, masurka, mazourk, mazourka, mazur, mazurca, mazurke. See Bohm, Op. 314, No. 10; Chopin-Hermann; Dancla, Op. 100; Dvořák, Op. 49; Eberhardt, Op. 79; Sainton, Op. 17; Sauret, Op. 6, No. 2, and Op. 23, No. 3; Sitt, Op. 52, No. 2; Ten Brink, Op. 28, No. 3; Wieniawski, Op. 3, 12, 19, and Kuyawiak; Zarzycki, Op. 26; Ysaye, etc.

M. D.—See *Main.*

Measure.—The notes between two bars in a piece of music.

Mécanisme (F.).—Technique.
Meccanismo (I.).—Mechanism.
Medésimo (I.).—The same.
Media (S.).—Half.
Mediana dificultad (S.). –Medium difficulty.
Mediant.—The third note of a scale.
Medida (S.).—Time.
Mediocre (I.).—Medium; as *di forza mediocre*—of medium difficulty.
Medios tonos (S.).—Half tones.
Meerestille (G).—Calm sea.
"Mefistofele" (I.). –"Mephistopheles." Opera in two acts by Boïto, Milan, 1868.
Mégegyszer elűlről (H.).—From the beginning.
Mehr (G.).—More.
Mehrstimmiger (G.).—Several parts.
Meister (G.).—Master.
Meisterschaft (G.).—Mastery.
"Meistersinger von Nürnberg, Die" (G.).—"The Mastersingers from Nürnberg." Opera by Wagner. Produced at Munich, June 21, 1868.
Meisterzunft (G.).—Master guild.
Mf.—See *Mezzo-forte.*
M. G.—See *Main.*
Měkká (B.).—Minor.
Měkké (B.).—Soft.
Melancholia (F.).—Sadness.
Melancholico (I.).—Sad, sadly.
Mélange (F.).—A medley.
Mellophone.—A wind instrument very similar in appearance to the French horn, for which it is often substituted, since it can play the same music. It is in two keys, F, which is usually used in the orchestra, and E♭, which is more common in bands.
Mellow horn.—See *Mellophone.*

Melodic Minor. A scale containing a step, a half-step, four steps, a half-step, as A, B, C, D, E, F sharp, G sharp, A.

Melodieuse (F.).—Melodious.

Melodieux (F.).—Melodious.

Melodious.—Having melody, tuneful.

Melody.—The melody or sweet song, as the name implies, is a pleasing succession of notes depicting some particular feeling. It consists of a single part without double notes. The melody is often used as an encore. In this class may be mentioned Moszkowski's "Melodie" in F; Bohm's "Air Melodieux," etc.

Même (F.).—The same; as *4 meme doigt*—the fourth finger for all.

Men. (I.).—Abbreviation of *Meno*—less.

Mendelssohn's Symphonies.—The First Symphony, Op. 11, in C minor, was produced in 1824, in the composer's fifteenth year.

The Second Symphony, "Hymn of Praise," Op. 52, was first performed at Leipzig, November 27, 1840. It has vocal parts, similar to Beethoven's Choral Symphony.

The Third Symphony, "Scotch," is in A minor, Op. 56. Mendelssohn visited Scotland in July, 1829, and collected material for this symphony. He worked out the plan for it in Rome in 1832, and finished it in Berlin, in 1842. It was first performed in Berlin, January 20, 1842.

The Fourth Symphony, "Italian," in A major, Op. 90, was brought out in Berlin, March 13, 1833.

The Fifth Symphony, known as the "Reformation Symphony," is Op. 107. It was written for the tercentenary festival of the Augsburg Confession, June 25, 1830. The symphony was

finished in May, 1830, but was not performed, owing to religious opposition to the celebration, and was first performed in December, 1832, in Berlin, at a concert for the benefit of the Orchestral Widows' Fund, with Mendelssohn conducting.

Ménétrier (F.).—Minstrel or rustic musician.

Meno (I.).—Less.

Menor (S., Pg.).—Minor.

Menos (S.).—Meno.

Mère (F.).—Mother.

Merida (S.).—Time.

"Merry Wives of Windsor."—Opera by Nicolai. Composed between 1841 and 1847.

Mérsékelve (H.).—Moderato.

Merveille (I.).—Wonder. See *Paganini.*

Mesta (I.).—Sad.

Mesuré (F.).—Measure, time; as *en mesuré*—in time.

Met (D.).—With.

Méthode (F.).—School; method.

Metodo (I.).—School; method.

Método (S.).—School; method.

Metr.—Metronome. See *Tempo.*

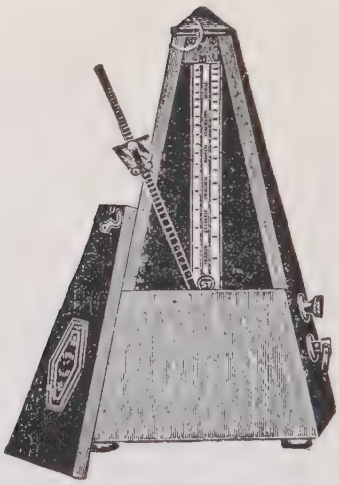
Metro exacto (S.).—In strict time.

Metronome.—An instrument for indicating the tempo of a composition, by giving a definite number of clicks per minute, the number being varied by moving a bob on an inverted pendulum rod. The instrument was invented by J. N. Maelzel, in 1816. See *Tempo.*

Mettre la Quinte (F.).—Place the fifth.

Mezza or **Mezzo** (I.).—Half, medium, or hushed; as *mezza voce*—a hushed tone; *mezzo forte, mf.*—half loud. Abbreviated *mez.*

Mezza manico (I.).—The half shift.



Metronome

Mezzo Forte (I.).—Half loud. Abbreviated *mf*. *Mezzo piano*—half soft.

M.G.—Abbreviation for *main gauche*—the left hand.

Middelzwaar (D.).—Medium difficulty.

Middle C.—The note having a vibration rate of 256 physicist's pitch, and varying from that to 264 vibrations per second. It is the note played with the third finger on the G string in first position. Practically the middle note of a piano.

"**Midsummer Night's Dream.**"—Mendelssohn's music for this play was composed early in 1843, with the exception of the overture, which was composed in 1826, when the composer was sixteen years of age. The first performance was given October 12, 1843, at Potsdam, in the private theatre of the King of Prussia.

"**Mignon.**"—Opera in three acts, by A. Thomas. First performed at Paris, November 17, 1866.

Milieu (F.).—Middle; as *du milieu l'archet*—the middle of the bow.

Militaire (F.).—Military. For examples, see De Beriot, Op. 16; Léonard, Op. 15; Lipinski, Op. 21; Maurer, Op. 36; Bazzini, Op. 42; Eilenberg, Op. 73, 101; Weiss, Op. 119, No. 3.

Mille sospiri e lagrimi (I.).—A thousand sighs and tears.

Minim.—Old name for half note.

Minor, Minore (I.), **Mineur** (F.), or **Moll** (G.).—May apply to scales or chords. The minor chord is a semitone less than the major chord. See *Major.* Used to indicate sadness, gloom, despair, etc.

Minué (S.).—Minuet.

Minuet.—The minuet is a graceful and stately dance of French origin. It is an old form dating from the time of Lully, and was a favorite at the court of Louis XIV. In the earliest form it consisted of two eight-measure phrases each repeated. This form was closely adhered to until Beethoven transformed it into the scherzo; but he did not abandon it altogether, as many are found in his sonatas for violin and piano. They may be found also in Bach's Sonata, No. 6; in Diabelli's G major Sonata, and in many other sonatas, as well as in some concertos. See Mozart's Concerto in A.

Minus.—A term used in the quarter tone system to indicate that a note is to be lowered a quarter tone from the natural, indicated by the sign .

Mirlitons (F.).—Reed pipes.

Mismo (S.).—The same.

Misterioso (I.).—Mysteriously.

Mit (G.).—With.

Mitad superior (S.).—Upper half.

Mittelschwer (G.).—Medium difficulty.

Mittelstufe (G.).—Intermediate degree.

MM.—Metronome. Indicates the *tempo;* as MM. ♩ = 120, meaning that 120 quarter notes are to be played in one minute. See *Tempo.*

Mod., Moder., or **Modto.**—See *Moderato.*

Moderato (I.).—See *Tempo.* Abbreviated *mod.* or *modto.*

Modéré (F.).—Moderate.

Modo (I.).—Manner, style of.

Modulation.—Change of key, usually to a related key, by means of chord or scale passages.

Modus (L.).—A key, mode or scale.

Möglich (G.).—Possible.

Mohnblumen (G.).—White poppies.

Moins (F.).—Less.

Moiteé supérieure (F.).—Upper half.

Moitie (la) de l'Archet (F.).—Half bow.

Moll (G.).—Minor.

Molly am Gestade (G.).—Molly on the Shore.

Moltissima (I.).—The utmost possible.

Molto (I.).—Much or greatly.

Montagnard (F.).—Mountaineer. See De Beriot, Op. 5; Sainton, Op. 14.

Monter (F.).—To tune.

Montez (I.).—To tune; as *Montez 4ta corda Sol au La*—tune G on the fourth string to A.

Mor.—See *Morendo.*

Morbidezza (I.).—Luxurious delicacy.

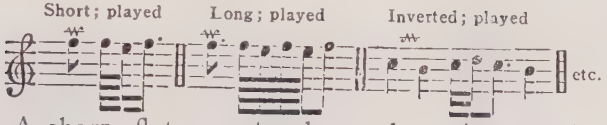
Morceau (F.).—A short piece of choice variety.

Morceau de concert (F.).—Drawing-room piece; concert piece.

Morceau pour les enfants (F.).—Piece for children.

Mordant (F.).—See *Mordente.*

Mordente (I.).—A trilled turn; as



A sharp, flat or natural may be written under the sign of the *mordente* showing that the turn is to be played accordingly.

Morendo (I.).—Dying away. Abbreviated *mor.*

Morgens im Freien, Des (G.). Morning in the open spaces.

Morgenstille (G.).—Morning stillness.

Morgenstimmung (G.).—Morning mood.

"Morning, Noon and Night in Vienna."—Overture by Suppé.

Mosso (I.).—Rapid, moved.

Moto (I.).—Movement or motion; as *In moto di tarantella,* or *con moto.*

Motteggiando (I.).—Mockingly.

Mouche (F.).—Gnat; fly; midge.

Moulin (F.).—Mill.

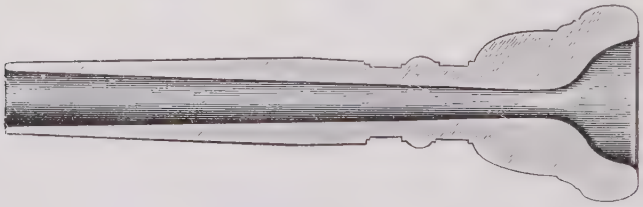
Mouthpiece.—In playing a wind instrument the air is set into vibration in one of three ways: (1) The air is blown across the sharp edge of a hole, as in the flute, piccolo and fife. (2) The air strikes a reed which alternately opens and closes the aperture. Reeds are of two types (a) the free reed, which swings through the aperture as in the accordion or the harmonium; and (b) the striking reed, as used on the clarinet or saxophone. The oboe and the bassoon use two reeds. Here the mouthpiece is a small wedge, the sides being two tapering slips of cane, leaving a narrow slit at the apex. (3) The air passes between membranous tongues, as when the lips are used in playing the cornet, trumpet, etc. The pitch depends partly upon

the tension of the lips, and partly upon the air pressure exerted by the performer.

Cap for Mouthpiece

Clarinet Mouthpiece

Saxophone Mouthpiece



Trumpet Mouthpiece

Mouvement de l'Archet (F.).—Movement of the bow; bowing.

Mouvement Perpétual (F.).—See *Perpetual Motion.*

Movement.—One of the main divisions of any long composition. The different movements usually have a change of time, key and *tempo.*

Movimento (I.).—Motion.

Moyenne difficulté (F.).—Medium difficulty.

Mozart's Symphonies.—Mozart composed sixteen symphonies between 1773 and 1788.

The Symphony in G minor, composed between June 26 and July 25, 1788, is the only minor symphony written by Mozart.

The "Jupiter" Symphony, in C major, was composed in fifteen days, and was completed August 10, 1788. This was the last symphony composed by Mozart.

The Symphony in E flat major was also composed in 1788, and is commonly called the "Swan Song."

Mp. (I.).—*Mezzo piano.*

M. S. (S.).—*Mano sinistra*—the left hand.

Mückentanz (G.).—Dance of the midges or gnats.

Mudas (S.).—Mute.

Mühselig (G.).—See *Stentato.*

Müllerin (G.).—The wife of a miller.

Muñeca (S.).—Wrist.

Muñeira (S.).—Galician dance in 2-4 time, beginning on the unaccented beat.

Munter (G.).—Gay.

Murienda gradualmente (S.).—Gradually dying away.

Muriendo (S.).—Morendo.

Musette (F.).—A dance in triple time, dating from the days of Louis XIV and XV, when the musette or bagpipe was a favorite instrument. The dance was accompanied by bagpipes, and has a hold on or drone bass note to make the music resemble that of the bagpipe. Some examples may be found in Hermann's "School for the Violin."

Musical Degrees.—See *Degrees, Musical.*

Musicale.—A concert in a private home or small hall, not open to the general public.

Music da Camera (I.).—See *Chamber Music.*

Música de escena (S.).—Stage music.

Musica di scena (I.).—Stage music.

Musica Prohibita (L.).—Forbidden music.

Musician.—An expert along any branch of music, either composing, performing, teaching, writing or lecturing.

Musicography.—The writing of music correctly and intelligibly.

Musique de scène (F.).—Stage music.

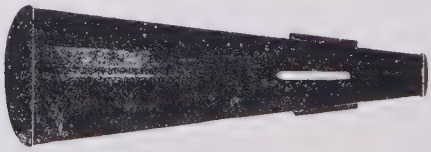
Muster (G.).—Pattern, design, figure.

Mut (G.).—Boldness.

Violin Mute

Mute.—A small instrument of bone, wood, metal, or some other material, often placed upon the bridge of the violin. It interferes with the free vibrations of the bridge and causes the violin to product a pinched tone.

Muted winds.—A brass or fiber cone or the hand is placed in the bell of the instrument, or sometimes a felt hat is hung on the bell, producing a muffled tone. It is sometimes indicated by a small + over the notes to be muted.



Mute for Cornet

Mütend (G.).—With spirit.

Mute Violins.—Violins designed for practice without resonance. The belly and upper parts may be regular with only a narrow strip for the back, or the entire violin may consist of simply a framework without either belly or back.

Muy ancho en estilo (S.).—Largamente.
Muy deprisa (S.).—*Presto.*
Muy suavemente (S.).—*Pianissimo.*
Muzika (B.).—Music.
Mysterien (G.).—Mysteries.

N.

"**Nabucco.**"—Opera in three acts by Verdi. First performance, March 9, 1842, at La Scala, Milan.
Nácchera (I.).—Kettle-drums.
Nachdruch (G.).—Reprint.
Nachgelassen (G.).—Posthumous.
Nachklange (G.).—Echo, reverberation.
Nachlass (G.).—Posthumous work.
Nachschlag (G.).—Grace note.
Nachstehend (G.).—Following.
Nacht (G.).—Night.
Nachtschwärmer (G.).—Night reveller.
Nachtwächter (G.).—Night watchman.
Nachtwandlerin (G.).—Somnambulist.
Nagalmingen (D.).—Posthumous.
Nagalms (D.).—Echoes.
Nagelaten werken (D.).—Posthumous works.
Nagezien (D.).—Revised.
Nagy (H.).—Major.
Nagyon gyorsan (H.).—Presto.
Nagyon halken (H.).—Pianissimo.
Nagyon lassan (H.).—Adagio; lento; largo.
Naissance (F.).—Birth, beginning.
Namenlose (G.).—Anonymous.
Natale (I.).—Christmas.
Natividad (S.).—Christmas.
Natural.—Without sharp or flat. The sign of the natural is ♮. A natural will cancel or neutralise a sharp or flat. Two naturals are required for

a double sharp or double flat. The double natural is written ♮♮.

Natural harmonics.—Harmonics produced from an open string.

Natural instruments.—A wind instrument without valves or keys of any kind is often called a natural instrument. A limited number of sounds of different pitch may be produced by varying the pressure of the lips: e.g., on the cornet C, G, C′, E′, G′, and C″ may be produced without depressing the valves. The use of the valves has the effect of changing the length of the tube. Only one instrument is used for Cornet in A or Cornet in B♭, since the tuning slide enables the player to change the pitch. In this way it differs from the clarinet. See *Clarinet.*

Natural Keys.—Those keys having no sharps nor flats in their signature—C major and A minor.

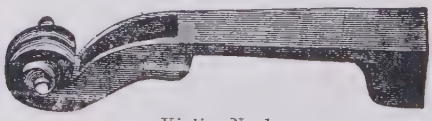
Natürliche (G.).—Natural.

Navarra (S.).—Navarre, a Spanish city. See Sarasate, Op. 33.

Nazionale (I.).—National.

Neapolitanisches (G.).—Neapolitan.

Neck.—The part of the violin supported by the left hand. The neck is made of maple or sycamore, usually in one piece with the peg-box and scroll.



Violin Neck

Negertanz (G.).—Negro dance.

Nègre (F.).—Negro.

Negyed (H.).—Quarter; fourth.

Negyedek (H.).—Fourths.
Negyedik húr (H.).—Fourth, or G, string.
Neiges (G.).—Sloping; decline; end.
Nel, Nella, Nelle, Nello or Nell' (I.).—In the; at the.
"Nel cor Piu" (I.).—A duet in Paisiello's "Molinara"—long a favorite. Beethoven and others wrote variations on the theme. In England it is known as "Hope Told a Flattering Tale." See Paganini's Caprice No. 30, "Nel cor piu non mi sento."
Ne Levez pas le Doigt (F.).—Do not raise the finger.
Német (H.).—German.
Népdal (H.).—Folk-song.
Nervioso (S.).—Nervous.
Net (F.).—Neat; clear.
Netherlands.—Not many composers of violin music come from the Land of the Dikes. Among them we may mention: Kriens, Petri, Seiffert, Verhey and Witte.
Neuf (F.).—New.
"Neugierigen Frauen, Die" (G.).—"Inquisitive Women."
Neuvienne (F.).—Ninth.
"New World."—Symphony by Dvořák, composed during a visit to America.
Niedergeschlagen (G.).—Dejected.
Niederstrich (G.).—Down bow.
"Night in Granada, A."—Opera by Conradin Kreutzer. Performed in Stuttgart, 1834.
Niño (S.).—Child.
Nišši (B.).—Minus, as used in the quarter tone system. See *Minus.*
Nivernaise (F.).—Inhabitant of Nivers.
Nobile (I.).—With noble spirit.
Noces (F.).—Marriage.

Nocions fundamentales (S.).—Fundamental principles.

Nocturne.—The nocturne is a night piece or serenade, the form of which originated with John Field. The nocturne is used mostly in piano music, but there are a number that have been written or arranged for the violin. See Bazzini, Op. 21, 41, No. 1; De Beriot, Op. 90; Bull, Op. 2; Chopin-Hermann; Chopin-Sarasate; Eberhardt, Op. 42; Engel, Op. 9; Ernst, Op. 8; Field-Remenyi; Hauser, Op. 1, 60; Hérold, Op. 12; Hollaender, Op. 13, 29; Joachim, Op. 12; Nachéz, Op. 31; Rehfeld, Op. 40; Fr. Ries, Op. 19, No. 1; Sauret, Op. 4, 16, 17, 18; P. Scharwenka, Op. 17, No. 2; Singer, Op. 21; Sitt; Spohr, Op. 34, etc.

Noël (F.).—Christmas.

Noir (F.).—Black.

Noires (F.).—Quarter notes.

Non (I.).—Not; as *non troppo*—not too much.

Non compiuto (I.).—Unfinished.

Nonet.—A group of nine players.

Non e Ver (I.).—It is not true.

Non Giova il Sospirar (I.). –It does not pay to sigh.

Nonuplet.—A group of nine notes of equal length.

Norden (N.).—North.

"Norma."—Two-act lyric tragedy by Bellini. Produced in 1852, at Milan.

Norwégien (F.).—Norwegian. See L. Dancla, Op. 52; Greig, Op. 35; compositions by Bull, Sinding and Svendsen.

Norwegischer (G.).—Norwegian.

Nostalgie (F.).—Homesickness.

Nostalgique (F.).—Homesick.

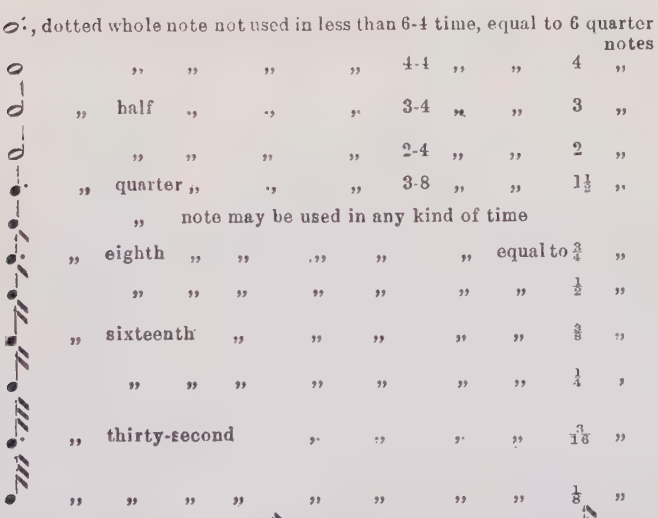
Nóta (H.).—Song.

Notas (S.).—Notes.

Notas Punteadas (S.).—Dotted notes.

Notation, Musical.—The system of marks, symbols, and signs, to represent musical tones.

Note.—A character representing a musical tone, indicating by its shape the duration, and by its position on the staff the pitch of the tone. The notes that are used in violin music are:

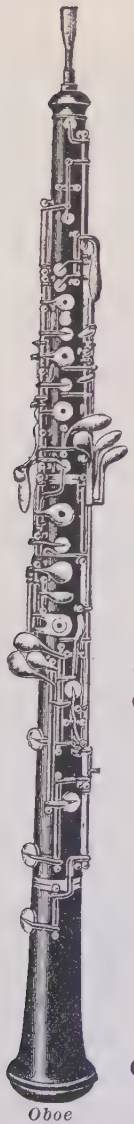


The 64th note and the 128th note are sometimes used, but are not very common (see Molique, Andante of his Second Concerto, and Paganini), while Kreutzer, in the Andante of his Nineteenth Concerto, uses the 256th note , and the 128th rest .

Notengruppe (G.).—Musical figure.
Notenslentel (D.).—Clef.
Notenteil (G.).—Musical or note section.
N'otez pas le Doigt (F.).—Do not remove the finger.
Notions fondamentales (F.).—Fundamental principles.
Notos de adorno (S.).—Embellishments.
Notre Dame des Flots (F.).—Our Lady of Waves.
Notturno (I.).—Nocturne.
Nové (B.).—New.
Novena (S.).—Ninth.
Nozze (I.).—Marriage.
Nuages (F.).—Clouds.
Nuit (F.).—Night.
Nuit Etoilée (F.).—Starry night.
Nut.—(1) The movable part of the bow, holding the hair; (2) The small bridge at the end of the fingerboard, near the peg box.
Nyak (H.).—Neck of the violin.
Nyereg (H.).—Nut.
Nyolczad (H.).—Eighth; octave.

O.

O (I.).—Or.
Ob.—Oboe.
Ob.—Abbreviation for Obbligato.
Obbligato (I.).—An indispensable part having a theme of its own. Abbreviated *Ob.* or *Obl.*
Obere Bogenhälfte or **O. Bh.** (G.).—The upper half of the bow.
Oberländer (G.).—Mountaineer.
"Oberon."—Opera by Weber, 1826.
Obertass (G.).—Over the cup. See Wieniawski, Op. 19.
Obl.—Abbreviation for Obbligato.



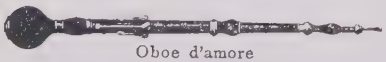
Oboe

Oboe.—A reed instrument with a slightly nasal tone, rather penetrating, sad and plaintive. It is used for tender and poetic melodies of delicate pastoral and expressive character. In the high register the tone is piercing and thin, almost comic. The oboe is a double reed instrument. The two reeds are so bound as to leave a small opening for the entrance of the air.

Rapid passages are not suited to the oboe. Since the time of Händel, when the oboe was the principal wind instrument, the other instruments tune to the pitch of the oboe. It is said that the oboe was used in ancient Egypt. The range of the oboe is from B_1 to F^1. The oboe, English horn, bassoon and double bossoon form a suitable quartet.

Oboe da caccia.—See *English Horn.*

Oboe d'amore.—An instrument midway between the oboe and the English horn. Like the A clarinet the notes as written for the instrument differ



Oboe d'amore

from those sounded, by a minor third. The use of the instrument had been discontinued for many years until revived by Richard Strauss.

Obra (S.).—Opus.

Obras completas (S.).—Complete works.
Obras póstumas (S.).—Posthumous works.
"Ocean Symphony."—Composed by Rubenstein, Op. 42, in 1868.
Ochsenmenuette (G.).—Ox minuet.
Octava (S.).—Eighth.
Octava or **8va** (I.).—An octave higher, as far as the . . . . . extends.
Octave.—The interval in which the higher note has a vibration rate exactly twice the rate of the lower note.
Octet.—A group of eight players.
Odeon (F.).—A music or concert hall.
Oefeningen (D.).—Exercises.
Oestacado (S.).—Detached.
Œuv.—See *Opus.*
Œuvre (F.).—Work.
Œuvre Posth. (F.).—See *Opus Posthumum.*
Öffentlich (G.).—Public.
Ofverton (Sw.).—Harmonic tone.
Ohne (G.).—Without.
Oiseau (F.).—Bird. As *A vol d'oiseau*—as the crow flies.
Oisillon (F.).—Young bird.
Oitava (Pg.).—Octave.
Oktáva (B.).—Octave.
Oktavaban (S.).—Octave.
Oktaven (G.).—Octaves.
Ombrage (F.).—Shade.
Ombres (F.).—Ghosts.
"Omphale's Spinning Wheel."—See *Saint-Saëns.*
Omvang (D.).—Extent.
Onderwijs (D.).—Instruction.
Ondulado (S.).—Undulating.
Ongarese (I.).—Hungarian.
Ontwikkeling (D.).—Development.
Onvoleindigd (D.).—Unfinished.

Onzième (F.).—Eleventh.

Ook (D.).—Also.

Oorspronhelijke stem (D.).—Original part.

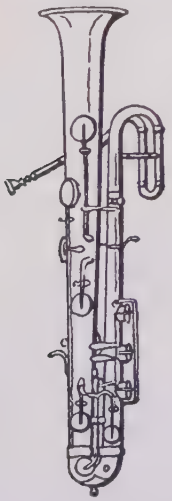
Op.—See *Opus.*

Open key.—Where there are neither sharps nor flats in the key signature, the sharps and flats necessary for the key desired are introduced in the composition as accidentals.

Open String.—A string not stopped or pressed by any of the fingers, sounding as it is tuned.

Opera.—A combination of music, drama and art, representing real or fanciful situations, fairy stories, and unnatural combinations of all kinds, and intended for adults. It is said that more than 27,000 operas have been written, several of the subjects having been treated by more than fifty different composers.

Opéra Bouffe (F.), or **Buffa** (I.).—Comic opera.



The Ophicleide

Opera cómica (S.).—Comic opera.

Opéra Comique (F.).—The dialogue is spoken and not sung. It may be tragic or comic.

Opera, Grand.—The dialogue is in recitative.

Opera, Lyric.—A lyric, or ballad, opera.

Opera postume (I.).—Posthumous works.

Operetta.—A short opera of high quality.

Ophicleide.—An old deep brass instrument occasionally employed by Mendelssohn, Meyerbeer, Berlioz, and others of the older writers. It has now been replaced by the bass tuba.

Oplaag (D.).—Edition.

Oppure (I.).—Else, showing an optional section.

"Opritchnnyk."—Opera by Tchaïkovsky, 1874.

Opus or **Op.** (L.).—A work; as Opus 3, which shows it to be the third numbered composition.

Opus Posthumum (L.).—A composition published after the death of the composer. See *Copyright.*

Oración (S.).—Prayer.

Orage (F.).—Storm.

Oratorio.—A sacred composition written for orchestra, chorus and solo voices, duets, trios, etc., with some work for solo instruments. It is introduced by an instrumental overture. Some of the first violin parts are worthy of study. Oratorio had its beginning in the miracle plays or mysteries of the Middle Ages. These led into the Passion plays, based upon the Passion of Christ. The Passions, according to St. Mark and St. John, by Bach, are of the highest order. In England, Händel turned to oratorio when opera was no longer profitable. Among the greatest oratorios are the following: "Messiah"; "Judas Maccabæus"; "Israel in Egypt"; "Samson," by Händel; "Creation," 1795; "The Seasons," 1801, by Haydn; "St. Paul," 1836; "Elijah," 1846, by Mendelssohn; and "St. Elizabeth," by Liszt.

Orchester (G.), or **Orchestre** (F.).—Orchestra. The term applies first to the place where the musicians sit, then to the musicians themselves. Abbreviated *orch.* A modern orchestra will have about the following personnel: forty violins; thirty violas, 'cellos and basses; eleven oboes, flutes, clarinets and bassoons; nine horns, trumpets and trombones; four tympani and percussion instruments: usually about three stringed instruments for each of the others, so that if more are added to the wind or percus-

Seating Plan of Symphony Orchestra

sion sections, three times as many will be added to the string sections. In some of the very modern orchestras almost every conceivable instrument is used at one time or another.

The leading symphony orchestras in the United States alphabetically arranged are those at Atlanta, Boston, Chicago, Cincinnati, Cleveland, Detroit, Kansas City, Los Angeles, Minneapolis, New York (both New York Symphony and New York Philharmonic), Omaha, Philadelphia, Portland (Oregon), Rochester, Saint Louis, San Francisco, and Syracuse.

Orchester-stimmen (G.).—Orchestral parts.

Orchestr (B.).—Orchestra.

Orchestra d'archi (I.).—String orchestra.

Orchestrálný (B.).—Orchestral.

Orchestration.—The arrangement of music for the orchestra.

Org.—Abbreviation for Organ.

Organo (I.).—Organ.

Organ point.—The same as pedal point.

Orgel (G.).—Organ.

Orgelbegleitung (G.).—Organ accompaniment.

Orientalische (G.).—Oriental.

Original Key.—The first key used in a movement.

Originalstimme (G.).—Original part.

Orkester (Sw.).—Orchestra.

Orkestpartijen (D.).—Orchestral parts

Orkestr (B.).—Orchestra.

Ornamental Notes.—Any notes added to the melody for purely ornamental purposes, to embellish the simple part.

"Orpheus."—Many composers have written operas with this title, but the best is the one by Gluck, which appeared as "Orfeo ad Euridice," and was first performed at Vienna, October 5, 1762.

"Orpheus and Eurydice."—Opera in three acts, by Gluck, Vienna, October 5, 1762.

"Orpheus in the Underworld," or **"Orpheus in der Unterwelt"** (G.), or **"Orphée aux Enfers"** (F.). —Opera by Offenbach, 1851.

Orquestra de cuerda (S.).—String orchestra.

Oscilatorio (S.).—Rocking.

O sole mio (S.).—O my sun.

Ossia (I.).—Or. It usually indicates an easy substitute for a more difficult passage.

Összeillesztve egyenletes ütem (H.).—Compound common time.

Összeillesztve harmad ütem (H.).—Compound triple time.

"Otello" (I.).—"Othello," lyric drama in four acts by Verdi. First performed at Milan, February 5, 1887.

Otez (F.).—Take off or away.

Őtőd (H.).—Fifth.

Ötödök (H.).—Fifths.

Ottava (I.).—Same as octave. Abbreviated *ott., ova., 8va* or *8a.*

Ottavino (I.).—Piccolo.

Ou bien Coule (F.).—Or well slurred.

Oud (D.).—Old.

Ouv.—Abbreviation for Ouvertüre (G.).—Overture.

Ouvrage (F.).—Work.

Overspun.—A covered string.

Overture or **Ouverture** (F.).—The overture was originally a composition for full band or orchestra introductory to an opera, oratorio, cantata or ballet, containing snatches of the prominent airs and choruses. Haydn, Pleyel and others wrote overtures as separate pieces for the concert room. This form was later developed into the symphony. Many of the

standard overtures have been arranged for the violin and piano in a manner only moderately difficult, and are very good for the young violinist to use for sight work. Among these are the ones by Haydn, Weber, Mozart, Bellini, Beethoven, Spohr, Kreutzer, Rossini and others.

P.

P, pp, ppp, pppp (I.).—*Piano, pianissimo,* etc. Indicating different degrees of softness to *pianissimo.*

Pad.—A small pillow worn on the left shoulder, making it easier to hold the violin.

Paduane (I.).—Of Padua.

"Pagliacci, I" (I.).—"The Strolling Players." Opera in two acts, by Leoncavallo. First performance, Milan, May 21, 1892.

Païsans or **Paysans** (F.).—Peasants.

Palæstra (F.).—Exercises. (From *palestra*—a building for gymnastic sports.)

Palpiti (I.).—Palpitations.

Pantalon (F.).—The first movement in the old quadrille.

Papageno (G.).—Pan (Greek god of pastures, forests and flocks). See Ernst, Op. 20.

Papillon (F.).—Butterfly. See Bohm, Op. 314, No. 4.

Par (F.).—By.

"Paragraph III."—Light opera by Suppé, 1858.

Parallel Keys.—Any major key and its relative minor.

Paraphrase.—A free transcription of a movement for any instrument.

Parecchi (I.).—Several.

Pariplui (G.).—Umbrella.

Parlando (I.).—Speaking. In a declamatory style.
Parlante (F.).—Speaking.
Parnassus (L.).—A mountain in Greece. See *Gradus ad Parnassum.*
Paroles (F.).—Words.
"Parsifal."—A consecrational stage festival play, by Wagner. First performance at the Festspielhaus, Bayreuth, July 28, 1882. Wagner's last and one of his best works, based upon the legends of the Holy Grail. In his will he restricted its performance to Bayreuth until 1913, but it was performed in New York in 1903.
Part.—Abbreviation for Partitur (G.).—Score.
"Part du Diable, La" (F.).—"The Devil's Portion." Opera by Auber, 1843.
Parte (I. or S.).—Part.
Parte original (S.).—Original part.
Parte originale (I.).—Original part.
Partes de orquestra (S.).—Orchestral parts.
Parti di Ripieno (I.).—Supplementary parts.
Partie (F.).—Part.
Partie de solo (F.).—Solo part.
Partie du Violon (F.).—A violin part.
Partie finale (F.).—Final part; end.
Partie originale (F.).—Original part.
Parties d'orchestre (F.).—Orchestral parts.
Parti staccate (I.).—Orchestral parts.
Partition (d'orchestre), (F.).—Full score.
Partition de piano (F.).—Piano score.
Partito (I.).—Scored, divided into parts.
Partitur (G.).—Full score. Abbreviated Part.
Partitura (S.).—Full score.
Partiturspiel (G.).—Playing from score.
Partituur (D.).—Full score.
Partizione (I.).—Full score.
Pas (F.).—Step, dance.
Pasajes (S.).—Passages.

Pasandro de una Cuerda á otra (S.).—Crossing the strings.

Paso ancho (S.).—Sweeping stroke.

Paso de Cadena (S.).—Chain stroke.

Paso del Latigo (S.).—Whipping stroke.

Passacaglio (I.).—A species of chaconne.

Passage.—A short section of a piece of music. Also the transition from one key to another in modulation. Viotti introduced the passage in the development of the violin concerto.

Passage conduisant (F.).—Transition.

Passé (F.).—Part, e.g., of the country.

Passée (F.).—Past.

Passeiro (Pg.).—Slow.

Passepied.—The passepied is an old French dance similar to a quick minuet in 3-4, 3-8 or 6-8 time. It is found in some of the suites.

Passion Music.—See under *Oratorio.*

Passione (I.).—With passion.

Pastel (F.).—Picture.

Pastoral. A lyric production with the scenes and characters from rural life.

Pastoral Symphony.—See Beethoven, Symphony 6.

Pastourelle (F.).—A bucolic song; the fifth movement of the old quadrille.

Patetica (I.).—Pathetic, exciting pity, sympathy and sorrow.

Pathétique (F.).—Pathetic.

Patineurs, Les (F.).—The skaters.

Patrouille (F.).—Patrol.

Pauken (G.).—Kettle drums.

Pause.—The fermata or pause 𝄐 placed over a note increases its length *ad libitum,* or over a double bar marks the end.

Pavane.—The pavane (from Padua) is an old Italian dance, stately in movement and written in binary time. An example may be found in

Couperin's "Chanson Louis XIII" and Pavane; or Raff, Op. 210, No. 2.

Pedal point.—A sustained bass or pedal note, held for several measures, while various chords are introduced.

"Peer Gynt."—Suite by Greig, Op. 46, as incidental music to Ibsen's drama having the same title. The suite consists of four numbers: (1) "Morning Mood"; (2) "The Death of Aase"; (3) "Anitra's Dance"; and (4) "In the Hall of the Mountain King." The four-hand piano arrangement is known as Op. 23. The second "Peer Gynt" Suite is Op. 55. It, also, has four numbers, (1) "Abduction of the Bride" (Ingrid's Lament); (2) "Arabian Dance"; (3) "Peer Gynt's Home Coming" (The Shipwreck); (4) "Solvejg's Song."

Peer Gynt, the only son of poor peasants, braggart and given to dissipation, has a morbidly developed fancy, and when upbraided by his mother, Aase, for refusing to marry Ingrid, Peer tells her extravagant stories of riding over glaciers, and other fanciful tales, and finally picks her up and places her upon the roof of the mill.

Peer next goes to Haegstad, and finds Ingrid shut up in the store house, refusing to listen to him. Meanwhile Peer meets Solvejg, and falls in love with her. Peer works himself up to a point of bravery by his own fanciful stories, so that he finally breaks into the storehouse and flees with Ingrid.

The next morning Peer is tired of Ingrid, and, thinking of Solvejg, abandons his bride. Solvejg and Aase search for Peer, who plunges still further into dissipation. He meets a troll-wench, goes to the mountain with her, and

consents to be remodelled in troll fashion, but because he objects to troll customs, and will not actually see things as he pretends, is thrown out of the mountain.

After wandering around, Peer finally meets Solvejg, and determines to live with her in a hut, but the troll wench comes, and, presenting him with an imp as their offspring, demands her share of Peer and the hut.

Peer flees from the troll-wench, and finds his mother upon her death bed. Even then Peer will not look at things as they are, but tells her a collection of folk tales, full of wildly distorted facts and fancies. After the death of Aase, Peer goes to America, where he becomes rich, pious, and convinced that he is under God's special protection. When he returns to his yacht, his companions desert him, taking all of his wealth, but the ship is blown up and the traitors are killed.

Peer then goes to Egypt, where he meets the dancing girl, Anitra, has brief honors as a prophet, questions the Sphinx, and has experience in a madhouse near Cairo.

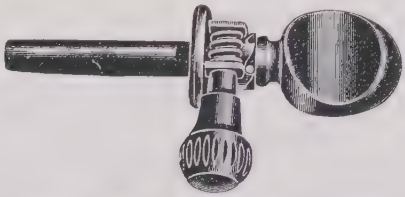
After many wanderings, Peer, now an old man, returns to Norway. He is shipwrecked, but manages to save himself, and after several adventures comes to the hut where Solvejg still waits for his return. In his old age Peer begins to see what he has missed, and is very indignant when he meets Death, disguised as a button moulder, who tells him that his grave is dug and his coffin ordered, but that he cannot hope for individual immortality, for he has no individuality of his own.

Peer begs for time, and declares that he can produce living witnesses of his worth. He goes

to the troll king and asks for a recommendation, which is refused on account of the former disagreements. Peer meets Death again, but gains another delay, and seeks a lean wayfarer, who is none other than Satan, to whom, in fear of personal extinction, Peer paints himself in as black colors as possible, hoping to find an asylum with him. Satan merely laughs at him, telling him that he is not even a great sinner, and that he has no use for him, since he is fit for neither Heaven nor Hell.

As a last resort Peer rushes to Solvejg to beg her to denounce him, but in her happiness she insists upon praising him, and Peer finally hides his face in her lap, while the problem of his individuality remains unsolved.

Peg.—Pin for tuning the strings. The best pegs are of ebony. Softer wood is used in cheaper violins. Sometimes celluloid, bone, ivory or



Patent Peg for Tuning the E String

Peg

metal pegs are used. Patent pegs, similar to those used on a guitar, should never be used.

Peg Box.—That part of the violin that holds the pegs—between the neck and the scroll.

Peg Powder. A little powdered chalk applied to the pegs will prevent slipping. Never use rosin on the pegs.

"Pelléas et Mélisande."—Opera in five acts, by Debussy. First performance, Paris, April 30, 1902.

Pengetve (H.).—Pizzicato.

Pensées (F.).—Thoughts.

Pensez a Moi (F.).—Think of me.

Pequeño (S.).—Small.

Per (L. or I.).—Through, by, for, etc.

Perd.—See *Perdendosi.*

Perdendosi (I.).—Losing one's self.

Père (F.).—Father.

Perfect.—An interval that is neither augmented nor diminished, such as a perfect fifth, the interval between two consecutive strings on a violin. An imperfect interval is either augmented or diminished. Perfect cadence gives a sense of finality, causing most musical compositions to end on the fundamental note. Some of the ultra-modern orchestral music leaves off in imperfect cadence, so that the hearer has to imagine the finish.

Perfectionner (F.).—To make perfect.

Pero (S.).—*Ma* (I.).—But.

Pero no mucho (S.).—*Ma non troppo* (I.).

Perpendo (I.).—Hanging. Dying away.

Perpendosi (I.).—Dying away in speed and power.

Perpetuo (I.).—Perpetual.

Perpetuum Mobile or **Perpetual Motion.**—Is written in rapid *tempo* and is intended to give an exhibition of technique. It differs from the Tarantella chiefly in the time, and hence in the rhythm; the time of the Tarantella being 6-8, while that of the Perpetuum Mobile is 4-4. The

notes are sixteenths, and as a general thing there are no rests from start to finish. The best Perpetual Motions are those by Paganini, Ries, Moszkowski, Papini, G. St. George and E. German. The Preludio to Bach's Sixth Sonata is practically a short Perpetual Motion. See also Alard, Op. 7; Ghys, Op. 36; Hiller, Op. 183; Novaček; Dominik, Op. 17; Cui, Op. 50, No. 12; Hollaender, Op. 27; Léonard, Op. 57, No. 12; Schloming, Op. 8, No. 5; Weber, Op. 24; Schradieck; Steinbruch, Op. 5, No. 2; Rheinberger, Op. 166, No. 4, etc.

Persane (F.).—Persian.

Perseverantia (I.).—Steadiness.

Perspiration.—The following remedies have been found helpful for curing perspiration of the hands: borax four parts; salicylic acid four parts; boric acid one part; mixed with alcohol sixteen parts, to which add glycerine sixteen parts. Shake thoroughly and rub on the hands three or four times daily. Or: zinc oleate ten parts; subnitrate of bismuth twenty parts; beta-napthol one part; starch sixty-nine parts. Mix and rub on the hands. Perspiration may be lessened, and often stopped, by wetting the hand in a solution of aluminum chloride, five ounces to the pint; or by using a solution of formalin, one tablespoonful to the pint. Apply every two or three days. Allow to dry without wiping.

Pesante (I.).—Ponderous, heavy.

Pětičtvrtitón (B.).—A five-quarter tone used in the quarter tone system. A quarter tone higher than the double sharp. Indicated by the sign

Petit (F.).—Little, small.

Petite flûte (F.).—Piccolo.

Petite repoise si l'on (F.).—A little encore if one wishes.

Petits violons (F.).—Small violins; kits.

Petits violons du Roi, les (F.).—The small string orchestra of the court of Louis XIV.

Peu Plus (F.).—A little more. *Peu a peu*—little by little.

Peut Couper Aller (F.).—It is possible to omit.

Pezzi pei fanciulli (I.).—Pieces for children.

Pezzo (I.).—Piece.

Pezzo caratteristico (I.).—Characteristic piece.

Pezzo per l'esecuzione (I.). Drawing-room piece.

Pfeife (G.).—Fife.

Pfte.—Abbreviation for pianoforte.

"Phaéton."—Symphonic poem by Saint-Saëns.

Phantasiestück (G.).—The same as *Fantasie.*

Phrase.—A short section of a musical composition performed without a break.

Phrasiete (G.).—Correctly phrased.

Phrasing.—Grouping the notes into figures, sentences, etc., to bring out the meaning.

Piacere (I.).—Pleasure; as *A piacere*—at pleasure, or as you please. Used to indicate freedom of interpretation.

Piacevole (I.).—Pleasant.

Piangante (I.).—Plaintively.

Piangendo (I.).—Crying.

Piangevolmente (I.).—Dolefully.

Pianissimo (I.).—As soft as possible—marked *pp, ppp, pppp,* to denote the degree.

Piano (I.).—Soft, gentle—marked *p.*

Pianoforte.—The pianoforte is a most important and popular instrument, and is used extensively as a substitute for the orchestra as the accompanying instrument. It is, however, unsatisfactory, since the method of tuning is such

that the piano is not in absolute tune with either itself or any other instrument.

Piatti (I.).—Cymbals.

Pianoforte Score.—The pianoforte score is written on two staves. The pianoforte score contains as much of the orchestral score as the arranger thinks practicable for the player.

Pibroch.—A wild, irregular species of music peculiar to the Highlands of Scotland. It is an irregular set of variations developed from a theme or melody executed on a bagpipe, usually to excite martial spirit.

Piccolo (I.). Small. A small instrument played like a flute. The notes sound an octave higher than they are written. It is the highest and shrillest of the orchestral instruments. It is also known as the flauto piccolo.

Piccolo

The second octave of the piccolo is suited for joyous music, while the upper range is used for depicting violent scenes, storms, etc.

Piccolo Violin.—See *Quartgeige.*

Pickelflöte (G.).—A piccolo.

Pieno (I.).—Full; as *suono pieno,* or *pieno voce*—a full tone; or *à pieno orchestra*—for full orchestra.

Pieza (S.).—A piece.

Pieza caracteristica (S.).—Characteristic piece.

Pieza de Concierto (S.).—Concert piece.

Pieza dramática en música (S.).—Opera.

Pieza para la ejucución (S.).—Drawing-room piece.

Pincé (F.).—Pinched; pizzicato.

Pincer (F.).—To play upon a musical instrument.

Pinces (F.). - A general name for stringed instruments.

Pique or **Piquer** (F.).—To play slightly staccato with light pressure of the bow.

"Pique Dame." -Light opera by Suppé, 1864.

Pisados dobles (S.).—Double stops.

Pitch. -The height or depth of the tone. Pitch is said to be relative when it refers to the difference in highness or lowness of two tones. It is absolute when it refers to the actual highness or lowness based on the number of vibrations. See *Vibrations.*

Pitch, Concert.—A high pitch where middle C has 274 vibrations per second. It adds brilliancy of tone but increases the strain, since a higher tension is required for tuning the strings.

Pitch, International.—The Vienna Congress in 1885 assigned 435 vibrations to the A above middle C. This would give 261 vibrations to middle C in the diatonic scale, and as used for the tempered scale gives 258.7 vibrations to middle C. Since the rate for A is taken as the starting point, all the other notes of the scale will be slightly flattened.

Pittoresque (F.).—Picturesque.

Piu (I.).—More; as *piu vivace*—more lively; or *piu tosto*—more rapid; *piu forte,* or *pf.,* louder.

Piu tardi (I.).—Later on.

Piuttosto (I.).—Rather; preferably.

Pizzicato or **Pizz.**—To pick with the finger. *Pizzicato* may be played with either hand. In right hand *pizzicato* the string is plucked near the free end of the fingerboard, and is often marked *main droite,* or *m.d.,* to indicate the right hand. In left hand *pizzicato* the string is plucked wherever the left hand happens to be at the time—usually in the first three positions. It is

often marked *main gauche* or *m.g.*, to indicate the left hand. More often it is simply marked *pizz.* and the notes to be picked are indicated by a small cross. *Pizzicato* first with one hand, then with the other, will sometimes occur, as in Sarasate's Fantaisie on Bizet's "Carmen." Paganini, De Bériot, Wieniawski and other writers of brilliant virtuosi music, make frequent use of the *pizzicato* which will often be interspersed with harmonics, runs in double and triple chords, etc.

Placer (S.).—*Piacere* (I.).

Placidamente (Pg.).—Softly.

Plage (F.).—Shore; as *Sur la plage* on the shore.

Plainte (F.).—Lamentation.

Plechtig (D.).—Solemn.

Plein (F.).—Full.

Plintivo (I.).—Plaintive.

Plomb (F.).—Firm, exact; as *a plomb*—in exact time, with precision.

Plus.—To raise the pitch a quarter tone. See *Haut.*

Plus haut (F.).—Higher.

Plusieurs (F.).—Several.

Plus tard (F.).—Later on.

Pneumatic instruments. Instruments played by the breath, or by compressed air.

Pochette (F.).—A kit or small violin.

Pochettino (I.).—A little; as *un pochettino meno allegro.*

Pochissimo (I.).—As little as possible.

Pochod (B.).—March.

Poco (I.).—A little; as *poco a poco*, or *p. a p.*—little by little; *poco piu*—a little more; *poco ritard.*—a little slower.

"Poet and Peasant."—Light opera by Suppé.

Poi (I.).—Then, afterwards.

Poignet (F.).—Wrist.

Point d'Orgue (F.).—Organ point; a stationary bass upon which is formed a series of chords. Also known as pedal point.

Polacca.—The polacca or polonaise is a Polish national dance of slow movement in 3-4 time. It always begins and ends with a full measure. The characteristic features of the polacca are sometimes embodied in a rondo or other brilliant and lively composition, which is then said to be written Alla Polacca. Vieuxtemps—Ballade and Polonaise—and Wieniawski—Polonaise No. 1, in D, Op. 4, and Polonaise No. 2, Op. 21, in A—are probably the most popular numbers in this class. See also Bazzini, Op. 6; David, Op. 22; Ernst, Op. 17; Hollaender, Op. 14; Kalliwoda, Op. 45; Lipinski, Op. 6, 9, 13, 17; Hauser, Op. 62; Mayseder, Op. 17; Prume, Op. 5; Spohr, Op. 40, etc.

Polacco (I.).—Polish.

Polaco (S.).—Polish.

Poland.—Although Poland has produced a number of musical composers, the composers of violin music who are well known are not many. We may notice: Bohnke, Lipinski, Mlynarski, Wieniawski, Stojowski, and Szymanowski.

Polichinelle (F.).—Clown.

Polifonico (S.).—Polyphonic.

Polnais (F.).—Polish.

Polnisch (G.).—Polish.

Pologne (F.).—Polish.

Polonaise (I.).—See *Polacca.*

Polterabend (G.).—Nuptial eve, celebrated by noisy rites at the bride's house.

Polyfonique (F.).—Polyphonic.

Pomalu (B.).—Slow.

Pomlka (B.).—Rest.

Ponctue (F.).—Punctuated.

Ponticello (I.).—The bridge; as *sul ponticello*—near the bridge.

Pontok (H.).—Dots.

Poolsch (D.).—Polish.

Portamento (I.).—Gliding from one note to another, bringing out all the intermediate tones, while bowing.

Portando (I.).—Gliding or sustaining.

Portato (I.).—Brood, course, thought, design.

Portée (F.).—System.

Pos.—Abbreviation for Posaune (G.).—Trombone.

Posato (I.).—Quietly, steadily.

Posaune (G.).—Trombone.

Posición (S.).—Position.

Positie (D.).—Position.

Position.—To play in other than the normal place is to play in position. In half position the hand moves back, making it easier to play flats. In second, third, etc., the hand moves forward, or toward the free end of the fingerboard. Eleven positions are practicable, and sometimes even the thirteenth is indicated, but in actual performance only seven are ordinarily used. When the notes are higher than can be played in the seventh position, special fingering is given, varying according to the note to be played.

Posizione (I.).—Position.

Possenti Numi (He.).—Jehovah, guide us.

Posthoorn (D.).—Posthorn.

Posthume (F.).—Published after death. See *Copyright.*

Posthumus (L.).—See *Posthume.*

Postkutschkasten (G.).—Stage-coach box.

Potersi (I.).—It is permitted.

Potp.—Abbreviation for Potpourri.

Potpourri (F.).—A medley. See Kalliwoda, Op. 35 and 36; Tchaïkovsky, Op. 71; Bruch, "Hermione."

Poule (F.).—The third movement of the old quadrille.

Poupée (F.).—Dolls.

Pour (F.).—For.

Poussez or **Poussé** (F.).—"Pushed." Up bow.

Poussiere (F.).—Dust, powder.

Prächtig (G.).—Magnificent.

Prachtvoll (G.).—Full of grandeur.

Practice.—Slow, studious repetition of a passage to gain mastery.

Praktisch (G.).—Practical.

Pralltriller (G.).—Transient shakes.

Pratique (F.).—Practice.

Pravá ruka (B.).—Right hand.

Pražec (B.).—Fingerboard.

"Pré aux Clercs, Le" (F.).—"Duelling Ground." Light opera by Hérold, 1832, known as "The Duel."

Précédente (F.).—Preceding.

Precieuse (F.).—Precious.

Precio (S.).—Price.

"Preciosa."—Opera by Weber, 1820.

Precisione (I.).—With precision.

Předmluva (B.).—Preface.

Preghiera (I.).—A prayer, supplication. See Bazzini, Op. 42, second movement.

Preis (G.).—Price.

"Preludes, Les."—Third Symphonic Poem, by Liszt.

Preludio (I.).—An introduction. The preludio, vorspiel or introduction serves the purpose of ushering in the main movement of an elaborate composition. It may be very simple or exceedingly ornate according to the ideas of the com-

poser and the nature of the part that is to follow. It is found very often in music of the air varie type, in some sonatas and concertos and in other forms whenever the composer sees fit to use it. For examples, see Bach, Sixth Sonata; Ernst, Op. 10, No. 6.

Premier (I.).—First.

Première (F.).—First.

Prendimi teco (I.).—Take me with you.

Préparatoire (F.).—Preparatory.

Pres (F.).—Close.

Pressante (F.).—Pressing on, hurrying.

Pressez (I.).—Pressing on; as *pressez un peu*—a little faster.

Presso la culla (I.).—Near the cradle.

Prestamente (I.).—Hurriedly.

Preste (I.).—Rapidly.

Presteza, com (Pg.).—Fast.

Presto (I.).—Very fast. *Prestissimo* or *prestmo.*—as fast as possible.

Preussenmarsch (G.).—Prussian march.

Prezzo (I.).—Price.

Prière (F.).—Prayer. De Bériot, Op. 17, Book II, No. 2; Boellmann Op. 25; Garibaldi, in F minor; Alard, No. 9 of Quinze Pièces Caract.

Prijs (D.).—Price.

Prima (I.).—First; as *prima volta*—first time; *prima corda*—first string.

Primaire (F.).—Elementary, first.

Primary accent.—The first and strongest accent of a measure.

Prima vista (I.).—At sight.

Prime.—The first note in any scale; the tonic.

Primeiro (Pg.).—First.

Primera (S.).—First.

Primo (I.).—Principal, first.

Primula veris (L.).—True primrose.

Prin.—See *Principale.*

"Prince Methusalem."—Opera by Strauss.

Principale (I.).—Chief; as *violino principale*—solo violin.

Principalstimme (G.).—Solo part.

Pringeige (G.).—First violin.

Printemps (F.).—Spring.

Printemps heureux (F.).—Happy spring.

Pris séparément (F.). Bought separately.

Prix (F.).—Price.

Prizes. There are a number of prizes offered in various parts of the world for excellence in music. Among the best known are the following:

Grand Prix de Rome. This was instituted under Napoleon, in 1803. It is given annually by the French Government, through the Académie des Beaux Arts, as a division of the Institut de France. The usual competing work is a dramatic cantata. If no first is given one year two firsts are given the next year.

Prix de Rome. This is somewhat similar to the above, but is conferred through the Conservatories of Brussels and Liége, in Belgium.

Ancker Scholarship. This is a government stipend, awarded in Denmark.

The Mendelssohn Scholarship is a British scholarship. Funds were collected for this scholarship shortly after the composer's death. The original idea was to have a joint fund in London and Leipzig. The Mendelssohn prize in Leipzig has been awarded since 1861.

The Prize of the City of Paris is awarded for a symphonic work with chorus or for an opera.

The Mozart Prize has been awarded at Frankfort, since 1838.

The Meyerbeer Prize has been awarded at Berlin, since 1867.

Probe (G.).—Proof, trial, rehearsal.

"Prodaná Nevešta" (B.).—See "Bartered Bride."

Programme Music.—Any musical composition designed to portray incidents, scenes, actions, mental states, etc., may be classed as programme music. Music having such simple titles as sonata, concerto, etc., intended simply to show the harmony of tones is not classed as programme music. One of the earliest specimens of programme music written for the violin was Vivaldi's "The Seasons," which depicted numerous scenes throughout the year. See Léonard, Op. 61; Paganini, Op. 8, etc.

Prolongez (F.).—Prolong.

"Promethée."—Fifth Symphonic Poem by Liszt.

Prontamente (I.).—Quickly, promptly.

"Prophète, Le" (F.).—"The Prophet." Opera in five acts, by Meyerbeer. First performance, Paris, April 16, 1849.

Propitia Sydera (I.).—Favorable stars.

Prova (I.).—Proof, trial, rehearsal.

Prove Generale (I.).—Final rehearsal before public appearance.

Prvé (B.).—First.

"Pskovitjanka" (R.).—"The Girl from Pskov." Comic opera by Rimsky-Korsakov. First performed at Leningard, 1873.

Puente (S.).—Bridge; as *á la Puente*—at the bridge.

Pulgar (S.).—Thumb.

Půlton (B.).—Semitone.

Punktierte (G.).—Punctuated.

Punta (I.).—Point; as *punta d'arco*—point of the bow.

Punteadas (S.).—Dotted.

Püppchen (G.).—Little doll, puppet.

Puppentanz (G.).—Doll dance.

Purfling.—The ornamental strip inlaid near the edges of the violin. The purfling resembles two black lines, but really consists of a thin strip of light wood between two thin strips of ebony, or often it is three strips of wood from the lime tree, two stained black, the other left white; or it may be made of celluloid. The purfling consists usually of twenty-four strips glued in grooves cut in the back and belly after having been bent to shape by steaming and heating with bending irons.

Pusstaklänge (G.).—Tunes or songs of the moor or steppe.

Pusstaszenen (G.).—Scenes of the moor or steppe.

Puszte (H.).—Heath.

Q.

Qtte.—See *Quartet.*

Quadrat (G.).—A square, the natural (♮).

Quadro (I.).—See *Quadrat.*

Quadruple.—Fourfold, four beats to the measure.

Quality.—Tone quality or tone color is influenced greatly by the number, kind and intensity of overtones present. Tone quality gives the distinctive voice to an instrument.

Quantity.—The quantity of tone has reference chiefly to its duration, and in a lesser sense to its volume.

Quarante (F.).—Forty.

Quarte (F., G.).—A fourth.

Quarten (G.).—Fourths.

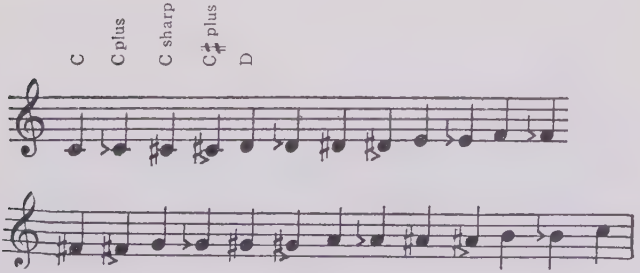
Quarter Note.—The half of a half note, or the fourth of a whole note.

Quarter tone piano.—A dispatch from Brunswick, Germany, dated July 26, 1924, stated that the

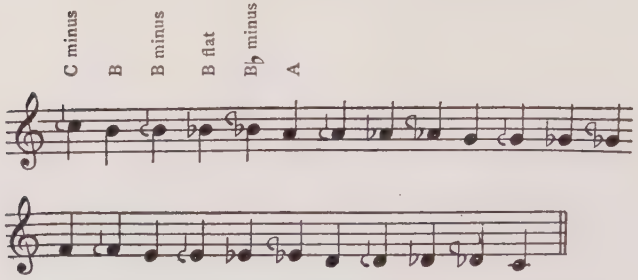
quarter tone piano had been demonstrated by the inventor to a large number of musicians from all parts of Germany. Critics stated that they did not consider it advisable to mix too many quarter tones with the present system, but to use them only in passages representing melancholy. Another practical difficulty lies in the tuning of these small intervals.

Quarter tone system. A recently devised system which divides the semitone, thus making three tones between two used in a major or minor second. New signs and terms are introduced as follows: the quarter tone above C is known as C plus and is indicated by the sign ♮. The quarter tone above C sharp is C sharp plus, and is a three-quarter tone from C. It is indicated by the sign ♯. The five-quarter tone above C—C double sharp plus—is indicated by the sign 𝄪♮. In descending from D the first quarter tone is called D minus, indicated by the sign 𝄳. The three-quarter tone, or D flat minus, is indicated by the sign 𝄭. The five-quarter tone descending—D double flat minus—is indicated by the sign 𝄫.

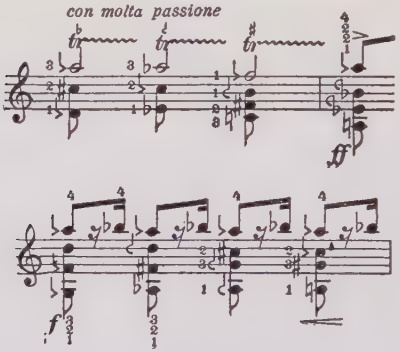
The following shows an ascending scale:—



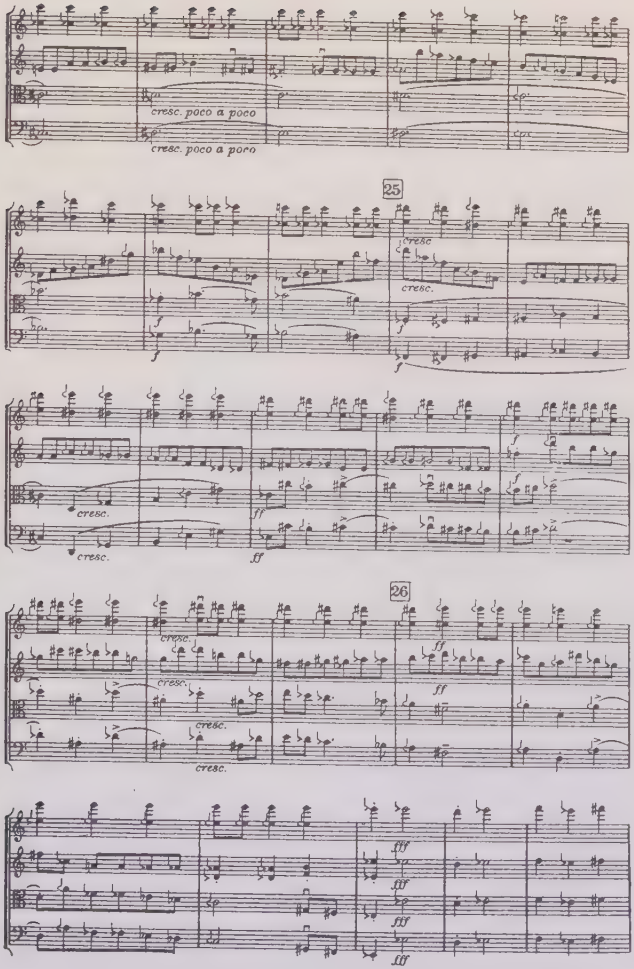
The following shows a descending scale: —



The following examples show a few chords: —



For violin work the quarter tone system is extremely difficult, not only on account of the complexity of the system, but also because the intervals on the violin are small to begin with, and when these are cut to half, the fingers are too large for the spaces allowed, and this difficulty increases in the higher positions. For larger instruments like the violoncello or bass where the intervals are larger, the last difficulty disappears to a certain degree, but the first remains. Very few musicians have taken up


cresc. poco a poco
cresc. poco a poco
25
cresc.
cresc.
cresc.
cresc.
26
cresc.
cresc.
cresc.
cresc.

the study of the quarter tone system, and still fewer are enthusiastic about it. The best illustrations of the music of the system are found in the compositions of Haba for violin only, or for string quartet, published in the Universal Edition. A page of the score of Haba's Quartet, Op. 12 is shown.

Quartes (F.).—Fourths.

Quartet.—A group of four players. A piano quartet consists of piano, violin, viola and violoncello; a string quartet has first and second violins, viola and violoncello. Other combinations are used. Abbreviated *qtte* or *4tte.*

Quartett (G.).—Quartet.

Quartettino (I.).—A quartet in modified and shortened form.

Quartetto (I.).—Quartet.

Quartetto d'archi (I.).—String quartet.

Quartgänge (G.).—Movements in fourths.

Quartgeige (G.).—A small violin a fourth above the usual violin. A piccolo violin.

Quarto (Pg.).—Fourth.

Quasi (I.).—As if. *Andante quasi Allegro.*

Quatrième (F.).—Fourth.

Quatuo (F.).—Quartet.

Quatuor d'archet (F.).—String quartet.

Quaver.—Old name for an eight note.

Quebrados (S.).—Broken.

"Queen of Sheba."—See "Königin von Saba."

"Queen's Lace Handkerchief."—Opera by Strauss.

Queue (F.).—The tail of a note; the tailpiece of a violin.

Quickstep.—A rapid march.

Quietamento (S.).—Tranquillo.

Quieto (I.).—Calm; quiet.

Qui his (L.).—Who is there.

Quinta (L. and I.).—A fifth. See *Fifth.*

Quinte (G.).—E string. Called *chanterelle* in French.
Quinte Aufsetzen (G.).—Place the fifth.
Quinten (G.).—Fifths.
Quintes (F.).—Fifths.
Quintet.—A group of five players. It may be a piano quintet, which is a string quartet with a piano; or a string quintet, which is a string quartet with an extra 'cello or a bass, or other combinations of five instruments may be used. Abbreviated *qutte* or *5tte.*
Quinto (S.).—Fifth.
Quintole.—A group of five notes having the value of four of the same kind.
Quintuple.—A species of time seldom used, having five parts to the measure. See Kayser, Thirty-Six Studies, No. 17; Tchaïkovsky, Op. 74, Symphonie Pathétique, Second Movement.
Quitter (F.).—To leave, as *sans quitter la corde,* without leaving the string.
Qui va là (F.).—Who is there.
Quoniam (L.).—Whereas; because.
Quotidiano (Pg.).—Daily.
Qutte.—See *Quintet.*

R.

Rabbiata (I.).—Raging, furious.
Rabecão grande (Pg.).—Double bass.
Raccólta (I.).—Collection.
Racler (F.).—To scrape—said of a poor player.
Racleur (F.).—A poor player.
Ragtime.—Popular music, containing frequent "snaps," rough accent and in rapid *tempo.* It usually contains little harmony, and the melodies are crude and noisy.
Raisonneuse (F.).—Arguer.

Rákóczy (H.).—Gipsy.
Rall.—See *Rallentando.*
Rallentando (I.).—Gradually slower.
Rallentissant (I.).—See *Rallentando.* Written also *en rallentissant.*
Rameaux (F.).—Palms.
Ranz (Le) de Vaches (F.).—Swiss tune played by the shepherds to call the cattle. See Prume, Op. 14, No. 5.
Rapidement or **Rapido** (I.).—With rapidity.
Rapidéz (S.).—Rapidity.
Rapido (S.).—Allegro.
Rasch (G.).—Quick, brisk.
Ratsbibliothek (G.).—Council library.
Ravonastron.—Early stringed instrument of India—a possible ancestor of the violin.
Rayon (F.).—Ray, beam, gleam.
Realizzata (I.).—Accomplished.
Rebec, Rebab or **Rebeb.**—Early Moorish stringed instrument played with a bow.
Rebeca (Pg.).—Violin.
Rec. or **Recit.**—See *Recitative.*
Rechter (D.).—Right.
Recital.—The performance of choice music by an artist.
Recitative.—The recitative is really a vocal term, but it is frequently used in violin music. It differs somewhat from the air in having no definite rhythmical arrangement, no decided or strictly constructed melody, nor any strict time. In fact the recitative is often written without time or tempo marks of any kind, the intention being to make it resemble conversation as much as possible. See Paganini, Op. 13; De Bériot, Op. 3 or Op. 100; Spohr, Op. 47.
Recitative Accompanied.—When other instruments play as an accompaniment during a recitative.

Recitative Stromento or **Instromento** (I.).—A recitative accompanied by an orchestra.
Recitativisch (G.).—In the style of a recitative.
Recording 'Cello.—See *Violoncello, Recording.*
Recording Violin.—See *Violin, Recording.*
Recueil (F.).—A book.
Redend (G.).—In a declamatory style.
Redowa.—A Bohemian dance in rapid *tempo,* triple rhythm, and somewhat like a mazurka, but faster. There is also a variety in duple rhythm, similar to the polka.
Reducción (S.).—Arrangement.
Reducción de piano (S.).—Piano score.
Reducido (S.).—Arranged.
Reduciren (G.).—To reduce or arrange a full score for a smaller group of instruments.
Reed Instruments.—Instruments whose sound is produced by the action of air upon reeds of metal or wood, such as the clarinet, oboe, bassoon, Engish horn, or saxophone. See *Mouthpiece.*
Refait (F.).—Remade, revised.
Reflet (F.).—Reflection.
Reformation Symphony.—Fifth Symphony by Mendelssohn.
Regimentstochter (G.).—Daughter of the regiment.
Rehearsal.—A trial or practice before public performance.
Reigen (G.).—Round dance; village dance.
Reihe (G.).—Suite, series.
Reihenfolge (G.).—Succession, sequence.
Rein (G.).—Pure, clear, perfect.
Reinstrumente (F.).—Re-orchestrated; i.e., revising the orchestral accompaniment.
Reiseskizzen (G.).—Travel sketches.
Reiterlied (G.).—Cavalry song.
Rejoneando (S.).—Bull fighting.

Relative Key.—The minor key that is three half tones below any major is called the relative minor of that major. Conversely the major that is three half tones above any minor is called the relative major to that minor. The following table shows the relative minor below each of the major keys:

Major	C	G	D	A	E	B	F♯	C♯	F	B♭	E♭	A♭	D♭	G♭	C♭
Minor	A	E	B	F♯	C♯	G♯	D♯	A♯	D	G	C	F	B♭	E♭	A♭
Number of	0	1	2	3	4	5	6	7	1	2	3	4	5	6	7
	sharps								flats						

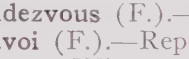
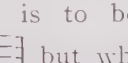
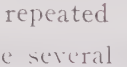
See also *Tonic Minor*.

Religioso (I.).—Religious, sacred.

Remote Keys.—Keys having few tones in common, as C and D flat.

Rendezvous (F.).—Appointment; meeting.

Renvoi (F.).—Repeat.

Repeat.—Where a single measure or a part of a measure is to be repeated it is indicated  but where several measures are to be repeated the measures thus set apart are indicated  or  In a D. C. or D. S. the sections are usually played without repeats.

Repentir (F.).—Repentance.

Repertoire (F.).—Stock pieces, ready for performance.

Repetez (F.).—Repeat.

Replica (I.).—Repeat.

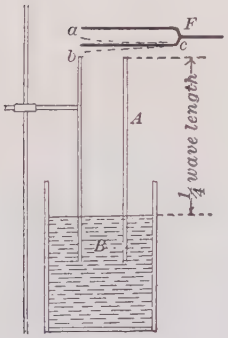
Reprise. The reappearance of the first theme of a composition after the development.

Resin.—See *Rosin*.

Resolution.—A progression, leading from dissonance to consonance.

Resonance.—The communication of vibrations from one body to another; forced when the natural vibration rates are different; sympathetic when they are the same.

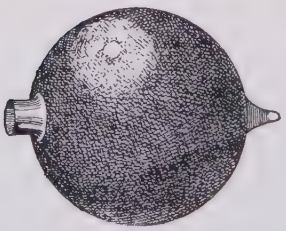
Resonance may very easily be shown by the use of a tuning fork and a column of air, as shown in the accompanying figure. When a tuning fork vibrates the air is set in motion by a molecular disturbance. This gives rise to the sound wave, which, at ordinary temperatures travels approximately 1100 feet per second. The length of the sound wave is determined by dividing the velocity of sound per second by the number of vibrations made by the sounding body in the same time. For accurate work the metric units are used and corrections are made for temperature. Thus, at 0° Centigrade the velocity of sound is 332.4 meters per second in air. For each increase of one degree in the temperature we must add 0.6 meter to the velocity measured at zero. Thus for 20° C. (about the average working temperature) we must add 12 meters, making the velocity 344.4 meters per second. For a tuning fork vibrating at the rate of 512 times per second this would give a wave length of approximately 67.25 centimeters. During a half vibration the sound would travel about 33.63 centimeters. Since the sound must go both down and up the tube in order to travel with the wave and give resonance, the distance down the tube must be



Resonance

only ¼ the wave length, or approximately 16.81 centimeters. But the diameter of the tube must be taken into account. It has been found that the measured distance for great resonance must have 0.4 of the diameter of the tube added to obtain the true quarter wave length. If the tube is 2.5 centimeters (one inch) in diameter one centimeter is the correction. Hence in computing the point of greatest resonance for the quarter wave length we must subtract 1 centimeter, which leaves approximately 15.81 centimeters for the point of greatest resonance. The tube should be moved a little up and down to determine where the tone is the loudest.

There is no point of resonance when the length of the air column is ½ the wave length for the reflected wave will be moving in opposite phase to the wave being given off by the fork. However at ¾ there is another point of resonance, and again at 5/4 but not at 4/4. The approximate length of the air column for ¾ of the wave length is 49.45 centimeters, that is, 50.45-1, and not 3 times 15.81, or 47.43, since the diameter does not change, but remains the same, and the correction for diameter must be remain constant regardless of the fractional wave length we are using.

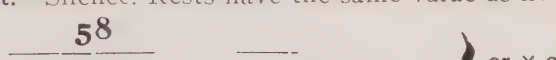


Helmholtz Resonator

Resonators.—For tuning forks whose sound is feeble a resonator is often used. This consists of a thin wooden box with the volume of the enclosed air adjusted to the fork that the resonator is carrying.

These are illustrated in the figure accompanying "Sympathetic Vibrations."

Rest.—Silence. Rests have the same value as notes:



Long rest through 58 measures. Whole rest. Half rest. Quarter rest.

Dotted rests may be used as dotted notes.

Eighth 16th 32nd 64th 128th

Restez (F.).—Remain. *Restez a la position*—remain in the position; *Restez dans la 5 position* –remain in the fifth position.

Résumé de la forme (F.).—Synopsis of form.

Resumen (S.).—Recapitulation.

Retardation.—Slackening the speed.

Retenant (F.).—Hold back, check speed.

Retour (F.).—Return.

Retro (L.).—Backward, the melody reversed.

Réve (F.).—Dream.

Réve angelique (F.).—Angelic dream.

Réve du Soir (F.).—Evening dream.

Reveille (F.).—Military morning signal.

Reverie.—A contemplative composition, a dream or fancy.

Rêveuse (F.).—See *Reverie.*

Revidirt (G.).—Revised.

Revisado (S.).—Revised.

Révisé (F.).—Revised.

"Revolutionnaire."—See Eighth Symphonic Poem by Liszt.

Revus (F.).—Revised.

Rezitativ (G.).—Recitative.

Rf. or **Rfz.**—See *Rinforzando.*

Rhapsody.—A brilliant composition, national in its character, embodying national dance move-

ments, partly slow and partly fast, with changes of key and time. The arrangements of Liszt's Hungarian Rhapsodies for piano, and Hauser's rhapsodies of different nations are sometimes played. See also Auer, Op. 5; Sauret, Op. 32; Hille, Op. 24; Venth, Op. 103, etc.

"Rheingold."—First part of the "Ring of the Nibelungen," by Wagner.

Rheinische Symphony.—Third Symphony by Schumann.

Rheinufer (G.).—Banks of the Rhine.

Rhythm.—The flow and undulation of progression, marked by rise and fall of stress and duration. Measured movement in time.

Rhytme (I.).—Rhythmical.

Richtig (G.).—Strict.

Ricochet or **Ricochez** (F.).—Rebound.

Ridotto (I.).—Arranged.

Riduzione (I.).—Arrangement.

Riduzione per pianoforte (I.).—Piano score.

"Rienzi."—Opera by Wagner. First performance at Dresden, October 20, 1842. In Rienzi's "Prayer," in the fifth act, the violin parts are extremely difficult.

Rigaudon (F.).—A lively, humorous dance, of Provençal origin, in 4-4 time.

"Rigoletto."—Opera in three acts by Verdi. First performed at Venice, March 11, 1851.

Rigore (I.).—Strictness.

Rimbalzate (I.).—Return, rebound.

Rimet endoso (I.).—Procrastinate.

Rimsky-Korsakov's First Symphony was completed under great difficulties during a navel cruise, 1862-1865. It was first performed in December, 1865.

Rinforzo or **Rinforzando** (I.).—Strengthened.

"Ring of the Nibelungen."—A fourfold play or tetrology, by Wagner, requiring twenty-five years to complete. First complete performance at Festspielhaus, Bayreuth, August 13 and 16, 1876. The titles of the four parts are "Rheingold," "Walküre," "Seigfried" and "Götterdämmrung." With the exception of "Parsifal," Wagner regarded this as his greatest legacy to posterity.

Ripieni (I.).—Accompanying. Abbreviated *rip.* See *Concertini.*

Riprendendo il I tempo (I.).—Regain the first *tempo.*

Ripresa (I.).—Repeat. *Senza ripresa poi*—then without repeat.

Risoluto or **Ris.** (I.).—With resolution.

Risvegliando (I.).—With vivacity.

Risvegliato (I.).—Animated.

Ritard. or **Rit.** (I.).—Slower.

Ritardando (I.).—Same as *Ritard.*

Ritenuto or **Riten.** (I.).—Holding back the pace.

Ritmato (I.).—Measured, harmonious.

Ritmica (S.).—Rhythmic.

Ritmico (I.).—Rhythmical.

Ritmo (I.).—Rhythm.

Ritoccato (I.).—Revised.

Ritornando (I.).—Returning.

Ritornello (I.).—An interlude, postlude, etc., tutti parts of concerto. Also written *ritornel* or *ritournelle.*

Ritratto dell' amore (I.).—Image or picture of love.

"Ritt der Walküren, Der" (G.).—"The Ride of the Valkyries." See "Walküre."

Ritter (I.).—Knight.

Riveduto (I.).—Revised.

"Robert le Diable" (F.).—"Robert the Devil." Opera in five acts by Meyerbeer. First performance at Paris, November 21, 1831.

Robusto (I.).—Strong, vigorous.

Roi (F.).—King.

Roi des Violons (F.).—King of the violins. On September 14, 1321, the menestriers or fiddlers of France formed a corporation with a code of laws and later built a hospital for poor musicians. The superior was called *roi* or king. In 1407 the musicians separated themselves from the mountebanks and tumblers, and the new constitution received the sanction of Charles VI, April 24, 1407. No musician might teach or exercise his profession without passing an examination. In 1514 all provincial musicians were compelled to recognise the authority of the Paris corporation. In 1658 Louis XIV ordained that the *roi* should have the sole privilege of conferring mastership of the art throughout the kingdom: that no one would be admitted without serving four years as apprentice and paying sixty livres to the *roi* and ten livres to the masters of the brotherhood; the masters themselves paying thirty sous annually to the corporation and a further commission to the *roi* for each pupil. The masters alone could play in taverns and public places; others were sent to prison and their instruments destroyed. In 1662 the dancing masters rebelled. In 1695 the composers and professors were set free from the corporation. The last *roi* was Pierre Guignon, appointed June 15, 1741. He attempted to regain power, but a parliamentary decree stopped him. Not content with the mere title, he still claimed authority in the provinces until a second decree, February 13, 1773, took

away all power. Guignon resigned at once and the office was abandoned.

Romance or **Romanza** (Eng., F., S. and I.).—The romance or romanza was originally a ballade. In violin music it is a short sentimental or romantic composition without definite form. They are written in slow *tempo*. Among the best are Bruch, Op. 42; Sivori, Op. 23, No. 1, and Becker, Romanza in E flat. The term "Romance sans Paroles" or "Romance without words" is often used. See also Dvořák, Op. 21; Graedener, Op. 53; Hollaender, Op. 10; Beethoven, Op. 40, 50; Bohm, Op. 314, No. 12, 21; Jadassohn, Op. 87; Ries, Op. 20; Saint-Saëns, Op. 37, 48, 51; Sluníčko, Op. 10; Svendsen, Op. 26; Vieuxtemps, Op. 46, 51; Wieniawski, Op. 22, No. 2, etc.

Romanesca (I.).—Romance.

Romantique (F.).—Romantic, interesting, strange, exciting.

"Romeo and Juliet."—Symphony by Berlioz, 1839. Many operas have been written under this title. The opera by Gounod was first produced in Paris, April 27, 1867.

Rondeau (F.).—See *Rondo*.

Rondes (F.).—Whole notes.

Rondiletta, Rondinetto, Rondino, Rondoletto (I.).—A short and easy rondo.

Rondo.—A form of music which has a symmetrical or rounded form, owing to the return of the principal subject after new matter has been introduced. The rondo was one of the earliest forms of musical construction, and has survived with great variety and modification until the present time. Beethoven introduced the plan of varying the theme slightly on each repetition or breaking off in the middle. See his

sonatas and his Op. 61. For other examples see Spohr, Op. 46, 51 and 55; Vieuxtemps, Op. 19; Molique, Op. 21; Mayseder, Op. 36; Artôt, Op. 15; Weber, Op. 62, etc.

"Rosamunde." —A drama by Schubert, Op. 26. Composed in 1823. First performance, December 20, 1823, but later the drama was withdrawn, and the overture was used for the opera, "Alfonso and Estrella." The overture of "Rosamunde," as now known, was written as the overture to "The Magic Harp," 1823.

Rosenkranz (G.).—Garland of roses.

Rosenzeit (G.).—Time of roses.

Rosin.—A natural vegetable product composed of carbon, hydrogen and oxygen. Hard rosin is used by the violinist to elevate the small scales on the hair of the bow. Rosin is easily soluble in alcohol, ether, gasoline, etc., and may be removed from the bow or violin by rubbing with a cloth slightly moistened with any of these solvents. Only the best grade of rosin should be used. It may be obtained in cakes or powder.

Rotatoire du bras (F.).—Rolling the arm.

Rote (G.).—Red.

Rotkappchen (G.).—Little Red Riding Hood.

Rouet (F.).—Spinning wheel.

"Rouet D'Omphale, Le."—Symphonic poem by Saint-Saëns.

Roulement (F.).—Rolling.

Rövid előüteny (H.).—Short appoggiatura.

Royaux (F.).—Royal.

Rozměr (B.).—Rhythm.

Rózsa (H.).—Dance.

Rubato (I.).—Stolen; as *tempo rubato*—one note robbed of part of its time value so that another note may be made a little longer.

Rübezahl (G.).—Fabulous mountain spirit.

Rückblick (G.).—Review.

Rücken (G.).—Back; as *Mit Rücken des Bogens*—with the back of the bow.

Rückkehr (G.).—Reversion.

Rücksicht (G.).—Regard, respect.

Rúd (H.).—Stick of the bow.

Rudimenti (I.).—Rudiments.

Rudimentos (S.).—Rudiments.

Rufung (G.).—Calling.

Ruhig (G.).—Restful, quiet, tranquil.

"Ruins of Athens."—Overture and eight numbers by Beethoven.

Ruka (B.).—Hand.

Rumänische Weisen (G.).—In Roumanian style. See Corder, Books I and II.

Run.—A rapid flight of notes usually in scales, introduced as an embellishment.

Rundgesang (G.).—Song with chorus; catch.

Russe (F.).—Russian; as *à la Russe*—in the Russian style. For examples of music developed from Russian themes, see Artôt, Op. 11; David, Op. 6; De Bériot, Op. 32; Hauser, Op. 20; Lalo, Op. 29; Léonard, Op. 3; Lotto, Op. 1; Nápravnik, Op. 30; Sauret, Op. 32; Vieuxtemps, Op. 21, 24; Wieniawski, Op. 6, 11; Wuerst, Op. 81.

Russian.—Russian music is usually distinctive through its coloring of sadness, although there are exceptions. Among the better known Russian composers of violin music are Prince Youssoupow, Rubinstein, Besekirsky, Tchaïkovsky, Liapounow, Glazounow, Juon, Kryjanowsky, Rimsky-Korsakow, Cuí, Prokofieff, Stravinsky and Conus. See also Fischer's "Folio of Russian Violin Music," and "Russian Folk Songs."

"Rustic Wedding."—Symphony by Goldmark, Op. 26.

Rythmé (F.).—Rhythmical.

Rytm (Sw.).—Rhythm.

Rytmiskt tonfall (Sw.).—Cadence.

S.

S.—Abbreviation for *Segno, Senza, Sinistra, Solo, Sordine, Subito,* etc.

Sabots (F.).—Wooden shoes.

Sackgeige (G.).—Pocket fiddle; kit.

"Sadko."—Opera by Rimsky-Korsakov.

Sæculum (L.).—A century.

Saeterbesög (N.).—Mountain visit.

Saeterjentens Sondag (N.).—A mountain girl's Sunday.

Saint-Saëns.—Symphonic poems. "Phaéton," Op. 39, was first performed at Paris, December 7, 1873. It is based upon the story of Phaéton driving the chariot of his father, the Sun, through the heavens. Owing to mismanagement of the steeds, the chariot is thrown from its course, and approaches the earth. The whole universe is about to perish in the flames, when Jupiter strikes the rash Phaéton with his thunderbolt.

"Danse Macabre," Op. 40, is based upon a fantastic poem by Henry Cazalis. Death, the fiddler, is represented by a violin, and the rattling of the bones of the dancers is expressed by the xylophone. The solo violin is tuned with the E string lowered to E flat. See *Scordatura.*

"Le Rouet D'Omphale," or "Omphale's Spinning Wheel," was composed in 1871, and first performed at Paris, April 14, 1872. It is divided into three parts: (1) Omphale fascinates Her-

cules; (2) Hercules in bondage; (3) Omphale deriding the vain efforts of the hero to escape.

Saite (G.).—String.

Saiten draht (G.).—Wire string.

Saiten halter (G.).—String holder; tail piece.

Saiteninstrument (G.).—A stringed instrument.

Saitenklang (G.).—The sound or vibration of a string.

Saitenspieler (G.). -A player on a stringed instrument.

Saitenton (G.).—The tone of a stringed instrument.

Saite Übersetzt (G.).—Crossing the strings.

Saitenwechsel (G.).—Change of strings.

Saitig (G.).—Stringed.

"Sakuntala."—Overture by Goldmark, Op. 13, based upon the Indian drama of the same name by Kalidussa. It was first performed at Vienna, in December, 1865.

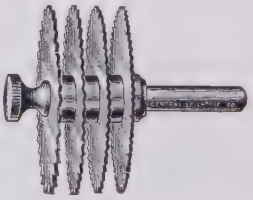
"Salome."—Opera in one act, by Richard Strauss. First performance, Dresden, December 9, 1905.

Salon Music.—Music intended for performance in a drawing-room or small hall. Not as brilliant as concert music, nor are the selections as long. Most popular in Paris during the time of the private *salon*.

Saltando (I.).—With skips; bounding bow.

Saltarella or **Saltarello** (I.).—The Saltarella is an old Italian or Spanish dance, quick and springing in its nature, and in 3-8 or 6-8 time. It is very similar to the Tarantella. It regularly followed the Pavane. For good examples see Vieuxtemps, "Fantasie Appassionata"; Wieniawski, Etudes, Op. 18, No. 4. In his "L'Ecole Moderne," Op. 10, No. 5, Wieniawski gives a Saltarella in 2-4 time. See also Alard, Op. 26, No. 2; Dancla, Op. 136; Ries, Op. 19, No. 2; Vieuxtemps, Op. 54, No. 1.

Saltato (I.).—Leaping.
Saltellando (I.).—Skipping; jumping.
Salto (I.). -A skip or leap.
Saltos (S.).—Skips.
Saltos y Traspasos (S.).—Skips and leaps.
Sammlung (G.).—Collection.
Sämtliche (G.).—All, or complete.
Sanft (G.).—Soft; pleasant.
Sänkningstecken (Sw.).—Flat.
Sans (F.).—Without.
Sarabanda (F.).—A Spanish dance in triple time, with stately movement and many ornaments. Its regular place in sonatas is between the Courante and the Gigue. Examples may be found in Bach's solo sonatas. See also Saint-Saëns, Op. 93, No. 1.
Sárgá Cserebogar (H.).—Yellow cockchafer. See Hubay, Op. 34.
Sarrusophone.—A brass wind instrument, somewhat resembling the bassoon in shape, and having a tone similar to that of the trombone.
Sassaphone.—See *Saxophone.*
Sätta på noter (Sw.).—Score.
Sattel (G.).—The nut of the fingerboard.
Satz (G.).—Movement of a concerto, sonata, etc.
Sautant (F.).—Leaping.
Sauterelles (F.).—Grasshoppers.
Sautillé (F.).—Hopping. Marked with a dot over or under the note. See Wieniawski, Op. 10, No. 1.
Sauts (F.).—Skips.
Savart's Wheel.—A set of usually four toothed wheels mounted upon a shaft that will fit a rotator. When the wheel is rapidly rotated and a



Savart's Wheel

stiff card is held against the teeth, the card is set to vibrating, one vibration being caused by each tooth as it hits the card. The number of vibrations is determined by multiplying the number of revolutions of the wheel per second by the number of teeth in the wheel. In a set of four wheels the number of teeth are usually 48, 60, 72 and 96. See also Siren Disk.

Savoyard (F.).—A native of Savoy. See Eberhardt, Op. 33, No. 1.

Saxhorn.—A general name for the tuba family of bass wind instruments having the usual harmonics of the open pipe, with intermediate tones and chromatics produced by valves as on the cornet. The instruments have a compass of about 3 octaves. They are made in various sizes and keys, but have a uniform fingering. The main divisions are the bugles-a-pistons and tubas, or bombardons. In the first division are the soprano instruments, known as fluegelhorns; the altos, or mellophones; and the tenors. The second group includes the bass saxhorn, usually called the baritone or euphonium; the low bass saxhorn, or tuba, in B♭, E♭ or F; and the contrabass saxhorn, in B♭ or E♭, called the double B♭ or E♭ bass.

Saxophone.—A brass instrument with a clarinet mouthpiece and a mechanism of valves. It is usually classed with the wood wind instruments. The instrument was invented by Antoine (sometimes called Adolphe) Sax, in 1846. Sax was born in Dinant, Belgium, November 6, 1814. He was the son of an instrument maker, and became a very proficient clarinettist, but did not become a professional, since his inclinations were more along the lines of construction. In 1842 he moved to Paris,

where he soon became the most celebrated instrument maker, and through government influence had a practical monopoly upon making instruments for the French Army, but even after a change in concert pitch was adopted, requiring new wind instruments for every band and orchestra, Sax did not profit by his opportunities, but gradually lost his business, dying in his eightieth year in poverty and almost forgotten.

Sax set out to improve the clarinet. It is thought that possibly he might have derived some of his ideas from a study of the ophicleide. However, in 1846, he put out the first saxophones—B♭ soprano, E♭ alto, B♭ tenor and E♭ baritone. The early instruments are criticized as faulty in tone quality, not very accurately tuned, extremely hard to blow, cumbersome in key system, and generally unsatisfactory from a technical and artistic performance.

At present saxophones are available in the following forms:

E♭ soprano, in length from bell to mouthpiece, 18 inches, weight 1 pound, 10 ounces. Its tones are an octave above the E♭ alto. Music for the E♭ clarinet and E♭ cornet may be played on it without transposition. It is made in the straight model, because it is too short to permit making the curve found in the larger instruments.

C soprano, length 22 inches, weight 2 pounds. Music for piano, organ, voice, etc. may be played without transposition. It, too, is made in the straight model.

B♭ soprano, length of straight model 25½ inches, weight 2 pounds 6 ounces. Length of

curved model, 17 inches, weight 2 pounds, 8 ounces. Music for B♭ cornet or clarinet may be played without transposition.

The new F saxophone is slightly smaller than the E flat alto. French horn music can be played on it without transposition.

E♭ alto, length 22 inches, weight 5 pounds. Music written for the E♭ cornet or E♭ clarinet may be played without transposition but will sound one octave lower. Music for violoncello or other instruments written with the bass

Saxophone Family

clef may be played with transposition. It plays one octave lower than the E♭ soprano.

C melody, or C tenor, length 24½ inches, weight 5½ pounds. Since the music written

for piano, organ, voice, violin, flute, oboe, etc. may be played without transposition, it is called the C melody saxophone. Music written in the bass may be played by transposition. This instrument is not used in a saxophone quartet.

B♭ tenor, length 29⅝ inches, weight, 6 pounds, 14 ounces. It is used as a substitute for the 'cello, but the music must be transposed, since the middle C for the tenor comes on the third line, and for the bass in the second space. Music in the treble may be played by transposing three tones higher, and leaving off two flats, or adding two sharps.

E♭ baritone, length 40½ inches, weight 11½ pounds. This is used in quartet work, and by transposition music for 'cello, bassoon, etc. may be played.

B♭ bass, length 52 inches, weight 18 pounds. Transpositions are made the same as for the B♭ tenor. It is used as a substitute for the double bass in orchestra work, and to augment the tone of the basses in military bands.

The normal range of all saxophones is approximately 2½ octaves.

The tone of the saxophone is somewhat similar to the clarinet, but also resembles that of the 'cello. Probably no instrument has had as marked a rise to popularity in the same length of time as the saxophone.

Saynète avec parlé (F.).—Opera.

Scagnello (I.).—The bridge.

Scala (I.).—Scale.

Scale.—A succession of tones taken in direct succession through the interval of an octave, whose vibration rates have a certain simple ratio. In the diatonic or natural scale the ratios

are as follows, calling middle C, or the C played with the third finger on the G string, the first note:

Letter name	C	D	E	F	G	A	B	C¹
Vibration rate	256	288	320	341⅓	384	426⅔	480	512
Vibration ratio (vibration of any letter of scale divided by rate of C)	1	$\frac{9}{8}$	$\frac{5}{4}$	$\frac{4}{3}$	$\frac{3}{2}$	$\frac{5}{3}$	$\frac{15}{8}$	2
Rate for tempered scale	256	287.3	322.5	341.7	383.6	430.5	483.3	512

See *Tempered Scale, Pitch.*

Scannetto (I.).—Bridge.

Scelta (I.).—Choice.

Scelto (I.).—Selected.

Scene (F.).—The portion between the entrances of the different actors; hence a dramatic recitative often followed by an aria.

Scene de foire (F.).—Market fair.

"Scènes Alsaciennes" and **"Scènes Pittoresques."**—Descriptive numbers for orchestra, by Massenet.

Schäferlied (G.).—Shepherd song.

Schäferstück (G.).—Shepherd's song.

Schallloch (G.).—Sound-hole.

Scharf (G.).—Sharp, acute.

Scharf Abgestossen (G.).—Broad staccato. Marked —

Schatzhaus (G.).—Treasure house.

Schaukelpferd (G.).—Hobby horse.

Schauspiel (G.).—Play; drama.

Schellen trommel (G.).—Tambourine.

Schelletje (D.).—Bell.

Schelm (G.).—Rogue.

Schelmentanz (G.).—Roguish dance.

Schenke (G.).—Hotel or country-house.

Scherz (G.).—Gay, droll. Also abbreviation for Scherzando.

Scherzando (I.).—Jokingly, gaily.
Scherzhaftweise (G.).—In a sportive or playful manner.
Scherzino (I.).—A modified and shortened scherzo.
Scherzo (I.).—A jest, sportive, playful. A sonata movement. See Artôt, Op. 7; Bazzini, Op. 71, No. 2; Hollaender, Op. 44.
Scherzoso (I.).—Jokingly.
Schets (D.).—Sketch.
Schifferlied (G.).—Sailor's song.
Schisma (G.).—Very minute difference in the pitch of intervals. In ancient music equal to 1/18 part of a tone. See *Comma.*
Schizzo (I.).—Sketch.
Schlaflied (G.).—Slumber song.
Schlag (G.).—A stroke, blow or beat.
Schlagen (G.).—To strike or beat.
Schlagerblitze (G.).—Stroke of lightning.
Schleifen (G.).—Slow.
Schleppen (G.).—To drag; to move slowly.
Schlicht (G.).—Simple.
Schlittenfahrt (G.).—Sleigh ride.
Schlummerlied (G.).—Slumber song.
Schluss (G.).—Ending.
Schlüssel (G.).—A clef.
Schlussgruppe (G.).—Closing section.
Schlusstakt (G.).—The closing measure.
Schmachtend (G.).—Languishingly.
Schmeichelnd (G.).—Coaxingly.
Schmerzlich (G.).—Painful, grievous.
Schmetterling (G.).—Butterfly. See Hubay, Op. 30, No. 3.
Schnecke (G.).—A snail; the scroll.
Schneeglöckchen (G.).—Snowdrops.
Schneewittchen (G.).—Snow-birds.
Schnell (G.).—Quick.
Schnellbewegung (G.).—Quick movement.

Schön (G.).—Beautiful.

"Schöne Galathe."—Opera by Suppé, 1865.

Schotsch (D.).—School; method.

Schraube (G.).—Screw.

Schreibweise (G.).—Written.

Schriften (G.).—Letters, type.

Schubert's Symphonies.—The "Unfinished" Symphony, in B minor, contains the first two movements complete, and nine measures of a scherzo. It is not known why Schubert did not finish it. It is dated Vienna, October 30, 1822, and remained unknown for forty-five years. It was published in 1867, and was first performed April 6, 1867, at the Crystal Palace, in London.

The Symphony in C major was begun in March, 1828. When Schubert completed the work, he gave the score to Musik-Verein of Vienna, but the musicians found it too difficult and laid it aside. After Schubert's death, November 19, 1828, the music was mastered, and performed December 12, 1828, at the Redouton-Saal, of Vienna, and repeated in March of the following year. It was then laid aside and not performed again until March 22, 1839, when Mendelssohn presented it at one of the Gewandhaus concerts in Leipzig.

Schule (G.).—School, method.

Schultergeige (G.).—A shoulder violin.

Schumann's Symphonies.—The First Symphony, in B flat major, Op. 38, was written in 1841, and was first performed at a Gewandhaus concert in Leipzig, under the direction of Mendelssohn, March 31, 1841. Schumann called it the Spring Symphony.

The Second Symphony, in C major, Op. 61, was sketched in 1845, and completed in 1846.

Mendelssohn first presented it at a Gewandhaus concert, November 5, 1846.

The Third Symphony, in E flat major, Op. 97, known as the Rheinische or Cologne Symphony, was really the fourth in the order of composition, November 2 to December 9, 1850. It was first performed February 6, 1851, at Düsseldorf, where Schumann was municipal director of music.

The Fourth Symphony, in D minor, Op. 120, was really the second, since it was written in 1841, but it was revised in 1851, and is known as the fourth.

Schwach (G.).—Soft, weak.

Schwalbenflug (G.).—Flight of swallows.

Schwanenlied (G.).—Swan song; death song.

Schwätzerin (G.).—Gossip.

Schweig (G.).—Swiss.

Schweigt (G.).—Keep silent.

Schweinchen (G.).—Little pig.

Schweizerisch (G.).—Swiss.

Schwer (G.).—Difficult.

Schwierigkeit (G.).—Difficutly.

Schwingung (G.).—The vibration of a string.

Schwungbewegung (G.).—Swinging movement.

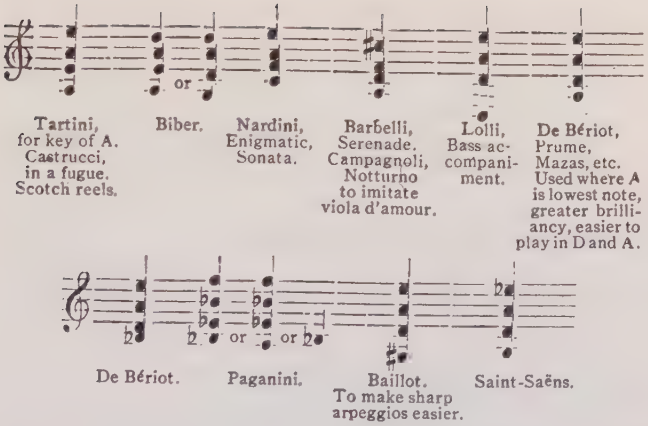
Schwungvoll (G.).—Enthusiasm.

Scintillante (F. and I.).—Brilliant, with sparks.

Sciolto (I.).—Free in performance.

Scordatura (I.), or **Scordature** (E.).—Altered tuning. The different methods of tuning are used to bring out certain effects or to make easier fingering. On the next page are found some of the most common methods of changing the regular tuning.

The justification of higher tuning is found in the fact that the old violins had shorter necks, hence shorter strings, which lacked brilliancy


or
Tartini, for key of A. Castrucci, in a fugue. Scotch reels.
Biber.
Nardini, Enigmatic, Sonata.
Barbelli, Serenade. Campagnoli, Notturno to imitate viola d'amour.
Lolli, Bass accompaniment.
De Bériot, Prume, Mazas, etc. Used where A is lowest note, greater brilliancy, easier to play in D and A.
or
or
De Bériot.
Paganini.
Baillot. To make sharp arpeggios easier.
Saint-Saëns.

because of less tension. The present strings are long enough to require more tension, and the tone is therefore more brilliant.

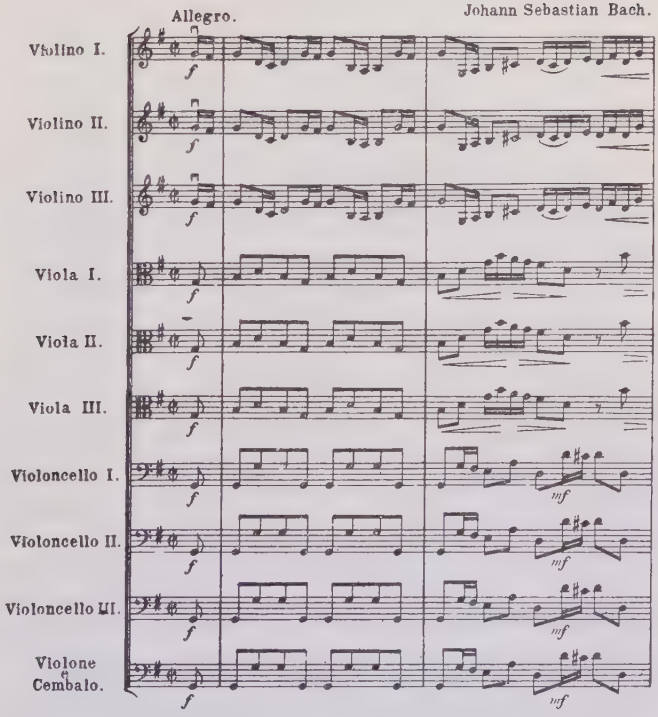
Score.—All the orchestral parts are written in parallel lines, the bars extending the full length of the page, thus showing which measures the various instruments have at the same time.

It is customary in writing a score to put at the top the flute family piccolo and flute. The second group is the oboe family, including the ordinary oboe, the oboe d'amore, the English horn or alto oboe, and the bass or baritone oboe. The third group includes the clarinets in their various keys. This is followed by the bassoon family. The fifth group includes the horns, trumpets and cornets. The sixth group is the trombone family. This is followed by bugles, tenor horns and saxophones. The eighth group brings in the tubas. The ninth

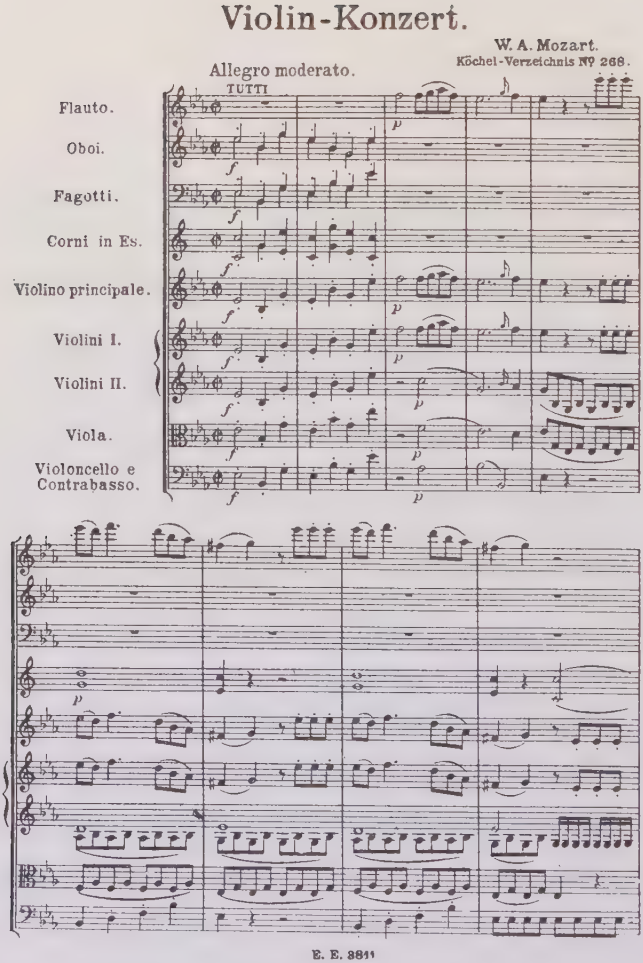
group includes all the percussion instruments such as kettle drums, triangles, snare drum, castanet, tambourine, cymbals, gong, bass drum, xylophone, bells, etc. The celesta is put next, followed by the group of instruments plucked by the fingers, including the harp, mandolin, guitar, lute, banjo, etc. The last group includes the stringed instruments played with bows, commonly called "the strings." These are arranged as follows, reading down: first violin, second violin, viola, 'cello, bass. The solo violin is written above the first violin. When vocal parts are included in the score they are sometimes written above the first violin, and sometimes between the 'cello and bass. Some composers vary the order somewhat, but in the main one expects to find the instruments, if used at all in the composition, set down about as here given. The best and most complete list of pocket size, inexpensive scores is found in the Eulenburg Edition. At present this covers more than 1000 separate works, and affords unequalled opportunity for studying scores. A more limited list is issued in the Philharmonic Edition. Most of the scores published in the other editions are of large size and very expensive. The cost of the pocket edition varies usually between 25 cents and $3.00, with most of them selling for one dollar or less.

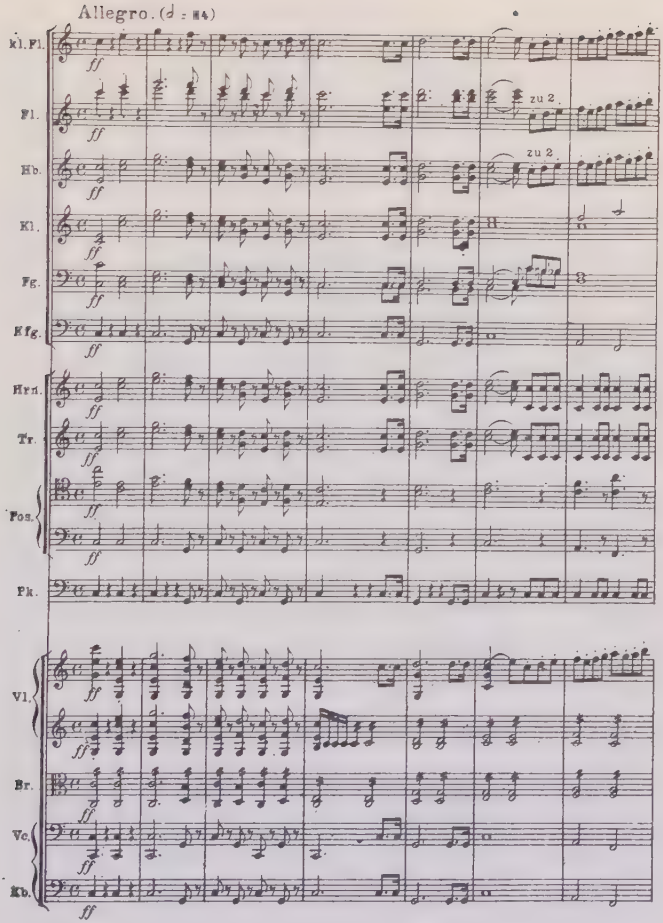
The following illustrations show a few of the well known scores.

Concerto Nº 3.

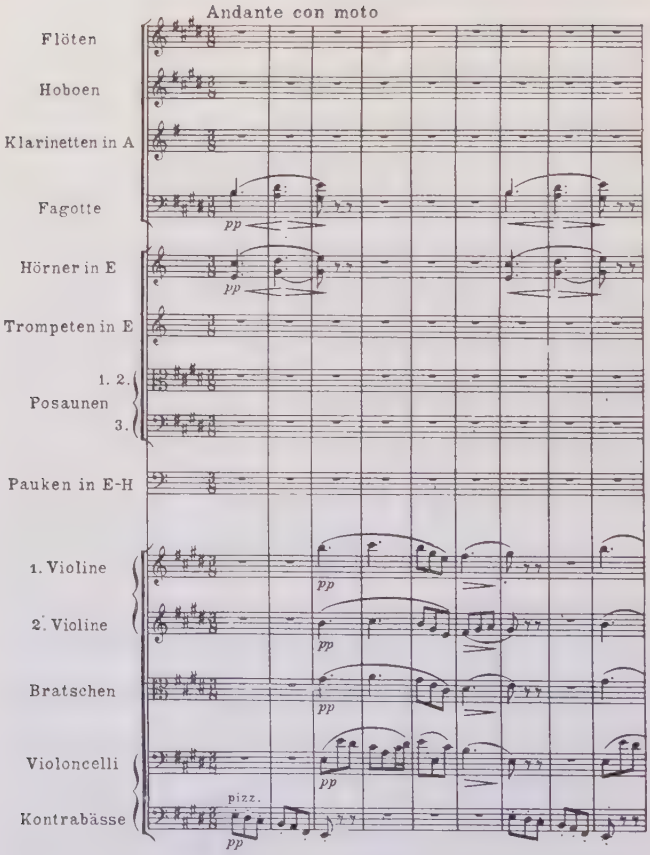


The Opening Measures of the Third Brandenburg Concerto


Violin-Konzert.
W. A. Mozart.
Köchel-Verzeichnis Nº 268.
Allegro moderato.
TUTTI
Flauto.
Oboi.
Fagotti.
Corni in Es.
Violino principale.
Violini I.
Violini II.
Viola.
Violoncello e Contrabasso.
E. E. 3811



From the Last Movement of Beethoven's Fifth Symphony



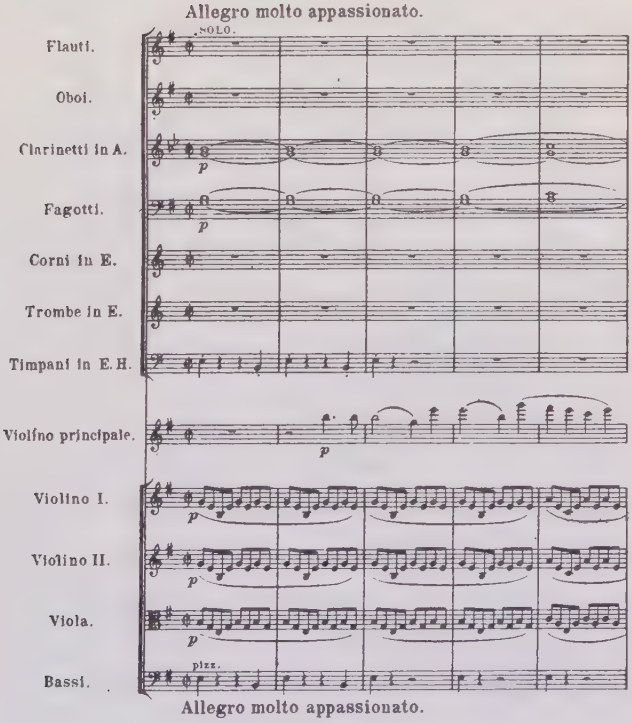
From the Second Movement of Schubert's Unfinished Symphony

Concerto for Violin

by

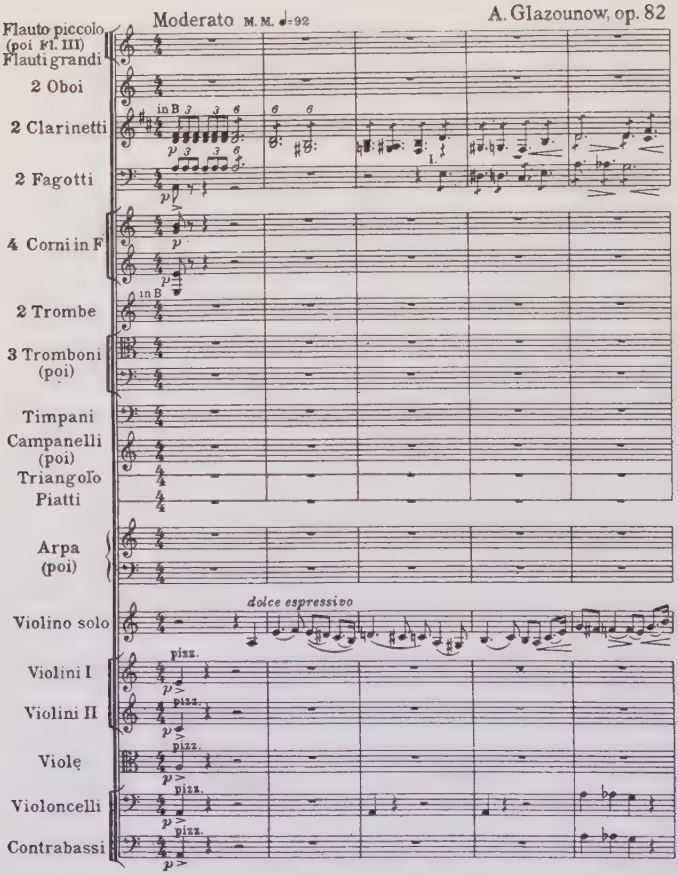
Felix Mendelssohn Bartholdy.

Op. 64.



CONCERTO

Droits d'exécution réservés



M. P. Belaieff, Leipzig 3300

The violin part is written "in score" when it appears above the piano or other accompaniment.

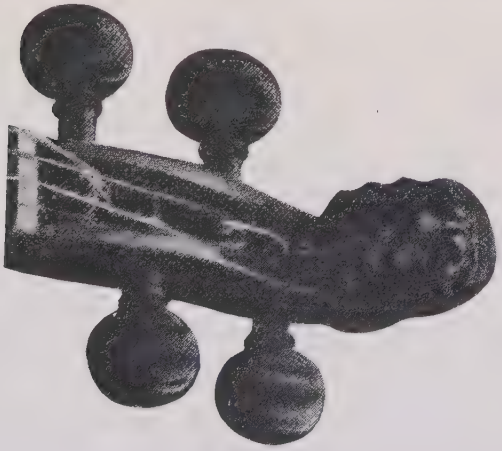
As a verb it means to arrange the orchestral accompaniment.

Scotch.—See *Ecossais.*

Scotch Symphony.—Third Symphony by Mendelssohn.

Scozzese (I.).—School; method.

Scroll.—The scroll is the fancy end of the violin. It is usually made in one piece with the neck and peg-box. Scrolls are generally snail-shape,



Fancy Scroll

though some makers carved fancy heads, etc. The simple scroll, however, shows better taste. It should be cut the same on both sides. See *Neck.*

Scuola primaria (I.).—Preparatory school.

Sdrucciolamente or **Sdrucciolato** (I.). Sliding the fingers along the string.

Se (I.).—If, as, so, provided. (B.).—With.

Sec (F.).—A cold, sharp, dry tone, without adornment.

Seccarrara (I.).—Neapolitan folk dance, of a wild character.

Sección (S.).—Part; section.

Sechst (G.).—Sixth.

Sechzehnteln (G.).—Sixteenth notes.

Secolare (I.).—Secular.

Second.—An interval where the ratio is 9/8, as C to D; or 10/9, as D to E. The ratio is obtained by dividing the vibration rate of the higher note by the vibration rate of the lower. See *Scale.*

Seconde majeure (F.).—Major second; vibration ratio 9/8.

Seconde mineure (F.).—Minor second; vibration ratio 10/9.

Section.—One of the main divisions of a musical number, such as the exposition, development or recapitulation, in a sonata or concerto.

Secunda (I.).—Second; as *secunda volta*—second time.

See (G.).—Sea.

Seele (G.).—Soul; feeling.

Seg.—See *Segue.*

Seglar (S.).—Secular.

Segni d'espressione (I.).—Signs of expression.

Segno (I.).—A sign: 𝄋 or 𝄌.

Segue (I.).—Follows, comes after. Used to indicate that what follows is to be played in the same manner. Abbreviated *seg.*

Seguidilla (S.).—A Spanish dance in 3-4 time. See Thomé, Op. 107; Bazzini, Op. 45, No. 3.

Segunda (S.).—Second.

Segundo (Pg.).—Second.

Sehnsucht (G.).—Longing.

Sehr (G.).—Very.
Sei (I.).—Six.
Seisillas (S.).—Sextuplets.
Selig (G.).—Blissful.
Selon (F.).—According to.
Sem.—See *Semper.*
Semainer (F.).—For the week.
Semi (L. and I.).—Half; as *semitone*—a half tone.
Semibreve.—Old name for a whole note.
Semidemisemiquaver.—Old name for a sixty-fourth note.
Semiquaver.—Old name for a sixteenth note.
Semitone.—A half tone or half step.
Semitonos (S.).—Semitones.
Semper (L.).—Always. Abbreviated *sem.* or *semp.*
Semplice (I.).—Simply.
Semplificato (I.).—Simplified.
Sennerin (G.).—Dairymaid.
Sentimento (I.).—With sentiment.
Senza (I.).—Without; as *senza sordino*—remove the mute. *Senza rigore di tempo*—without strict observance of *tempo. Senza accompagnamento*—without accompaniment.
Separado (S.).—Staccato.
Separée (F.).—Separated.
Seperando (Pg.).—Staccato.
Septet.—A combination of seven instruments. Abbreviated *7tte.*
Septième (F.).—Seventh.
Septima (S.).—Seventh.
Septima disminuida (S.).—Diminished seventh.
Sequente (I.).—Following; consectutive.
Serail (G.).—Seraglio.
Sérénade (F.).—The Serenade is a soft, melodious piece expressing passion, longing, or love, and is intended to be played at night. Most serenades are played with mutes. Pierne's Serenade

is played probably oftener than any other. See also Artôt, Op. 14; De Bériot, Op. 124; Jadassohn, Op. 108B; Lalo, Op. 94, No. 2; Léonard Op. 17; Sauret, Op. 6, No. 3; Singer, Op. 17; Wuerst, Op. 81; Yradier, "La Paloma," etc.

"Sérénade du Lapin belliqueux" (F.). "Serenade of the Martial Rabbit."

Serenata (I.).—See *Sérénade.*

Sérénité (F.).—Calmness.

Série (F.).—Series.

Serie (I. or S.).—Series.

Serio (I.).—Serious.

Serioso (I.).—Serious.

Serpent

Serpent.—An obsolete wind instrument curved back and forth to make possible the fingering.

Serré (F.).—Pinched, close, i.e., not loud. Cf. *Beaucoup.*

Serrez (F.).—To check: as *serrez un peu*—check the speed a little.

Sesqui (L.).—One and a half; as *sesquitone*—a tone and a half used in the harmonic minor scale.

Seul (F.).—Alone.

Seventh.—An interval equal to that from C to B. A diminished seventh would correspond to the interval from C sharp to B flat.

Sexta (S.).—Sixth.

Sexten (G.).—Sixths.

Sextet.—A combination of six instruments. Abbreviated *6tte.*

Sextolák (H.).—Sextuplets.

Sextolet or **Sextuplet.**—A group of six notes played in the time of four of the same kind.

Sezione (I.).—Part; section.

Sforzando, Sf. or **Sfz.** (I.).—Forced or more emphasised.

Sfz.—See *Sforzando.*

Sharp.—A sign, ♯, used to indicate that the note is to be played a semitone higher. The double sharp, ×, shows that the note is to be played a tone higher.

Shift.—Change position.

"Sicilian Vespers."—Opera by Verdi. First performed at Paris, June 13, 1855.

Siciliano.—The Siciliano is an old dance of quiet movement in 6-8 or 12-8 time, and is pastoral in its nature. See Pergolese; Spohr, Concertos Nos. 1 and 3; Jadassohn, Op. 108B, No. 2.

Side drum.—See *Snare drum.*

Sides.—The sides of the violin consist of six pieces of maple, about 1¼ inches wide, making the total thickness of the violin about 1½ inches.

Siebent (G.).—Seventh.

Siècle (F.).—Century.

Sieg (G.).—Triumph; victory.

"Siegfried."—Music-drama in three acts by Wagner. Third part of "The Ring of the Nibelung."

"Siegfried Idyl."—Written by Wagner, as a birthday gift to his wife. First performance, December 24, 1871, on the steps of Wagner's villa at Triebschen.

Sielanka (P.).—Eclogue, or pastoral poem.

Sigase en el similar estilo (S.).—Follow in similar style.

Sight reading.—The ability to perform creditably a piece of music without preliminary practice.

Signature.—The sharps or flats at the beginning of each line of a musical composition to show the key. See *Key.*

Signe d'exécution (F.).—Signs of expression.
Signes (F.).—Signs.
Signos de ejecución (S.).—Signs of expression.

Signs.—Shorthand marks used in music to indicate expression, bowing, etc. Some of the most important signs used in violin music follow:

Numerals, 1, 2, 3, etc. Used to indicate the fingering, the *tempo* as shown by the metronome, the number of measures in a rest, etc.

8, 8va; see *Octava.*

$\frac{4}{4}$, $\frac{3}{2}$, $\frac{6}{8}$, etc.; see *Time.*

$\overset{\frown}{3}$ $\overset{\frown}{6}$, etc.; see *Triplet, Sextuplet,* etc.

4tette, 5tette, etc.; see *Quartet, Quintet,* etc.

1ma, 2da, 3za, 4ta, first, second, third, fourth; see *Volta, Corda,* etc.

O, an open string or an harmonic.

Dots, commas, lines, curves, etc.:

. , broad staccato.

·, see *Dot* and *Staccato.*

, lift the bow. Same as / /. Written above the staff.

', very staccato.

$\frown$ $\smile$, fermata or pause.

—, broad.

·/. or / /, repeat previous measure or part of measure, written on the staff.

𝄋, 𝄊, ⊕, §; see *Segno.*

𝄆 𝄇 or 𝄆 𝄆, repeat.

⋮, dots used in a cadence not meaning a repeat but similar to bars, to help in phrasing.

♯, sharp. ×, double sharp. ♭, flat. ♭♭, double flat. ♮, natural. ♮♮, double natural.

⊕ vi- -de ⊕, omit the part between the signs. Also *, + abkürzung.

—, Tenuto or Pesante.

⌒, slur: legato. ⌒, mezzo legato.
⌊⌋, keep the finger in position.
>, *fp*, ∧, ∨, <, *sfor.*, *sforzato*, *sforzando*.
V, up bow.
⌐⌐, down bow.
×|, whole bow. Not frequent. See Jansa, Op. 54, Steingräber edition.
4 ————, play with the same finger.
+ ····· + ····· + the fingers are placed unequally on the strings.
⌐⌐, pesante.
+, *pizzicato*.
T, raise the bow.
·····, to show the extent of the trill or the octave passage.
}, (, [, etc., the chord to be played arpeggio.
w, short mordente, w, long mordente, w, inverted mordente. See *Mordente*.
tr *trill*.
▬ lively, ▁ sweet and soft, ⌒ slurred.
~, turn.
//, stop the bow. Written above the staff.
<, *crescendo*.
>, *decrescendo*.
⌐⌐, place the fifth.
⌐————⌐ or ⌐ ⌐, keep the finger on the string.

Diatonisch, glissando. Indicates a scale played by gliding, as in J. M. Weber's Concerto in G m., third movement.

⌐! Strike the string with the point of the bow.
⊕ Pizzicato with the right hand.

"Si j'etais roi" (F.).—"If I were King." Opera by Adam.

Silbern (G.).—Silver; as *silberne Hochzeit*—silver wedding.

Si Leva il Sordino (I.).—Remove the mute.

Silne (B.).—Loud.

Simile or **Simili** (I.).—Like.

Simplifé (F.).—Simplified.

Simplificado (S.).—Simplified.

Simplified.—Free from difficult passages.

Sincopadas (S.).—Syncopated.

Sincopákban (S.).—Syncopation.

Sinfonia Concertante (**Concertata** or **Concertate**) (I.).—A concerto symphony.

Sinfonía para los miños (S.).—Pieces for children.

Sinfonie (F.), or **Sinfonia** (I.).—A symphony.

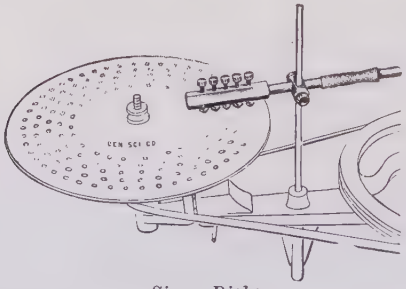
Singend (G.).—Melodious, singing.

Sinistra (L.).—The left (hand).

Sino (I.).—As far as. *Sino al fine.* Usually *Sin'al.*

Sin palabras (S.).—Without words.

Siren Disk.—A circular disk with rows of holes punched to form concentric circles. The number of holes in the different circles varies, and



Siren Disks

may, for example, be 24, 27, 30, 32, 36, 40, 45 and 48, corresponding to the notes of the scale.

A hole in the center of the disk permits fastening it to the rotator. Air is blown through the holes while the disk is rotating, and the separate puffs produced by the air passing through the holes correspond to the vibration rate, which is determined by multiplying the number of revolutions of the disk per second by the number of holes in the circle. See also *Savart's Wheel.*

Sistema (I. or S.).—System.

Si táce (I.).—Be silent.

Sivigliana (I.).—Of Seville.

Si volga (I.).—Turn over the leaf.

Sixième (F.).—Sixth.

Sixth.—The sixth note in any scale. An interval. A perfect sixth would correspond to the interval from C to A, having nine semitones, and is major. The imperfect sixth may be augmented, or a semitone greater than the perfect sixth, brought about either by sharpening the upper note or flattening the lower one; or it may be diminished, by flattening the upper. or by sharpening the lower note. The diminished sixth is minor.

Škála (B.).—Scale.

Skip.—Progression to a tone more than one degree away.

Slargando (I.).—Enlarge; extend.

Slaves (F.).—Slavonic. See Dvořák, Op. 46, 72; Heyssig, Op. 1; Neruda, Op. 56; Vieuxtemps, Op. 27.

Slawische (G.).—Slavic.

Slentando (I.).—Becoming slower.

Slide.—A gliding or portamento.

Slot (D.).—Final part.

Slur.— ⁀ A curve over or under a series of notes to show that they are to be played without

changing the direction of the bowing. In the double slur the curve nearer the notes shows the phrasing or grouping, while the outer curve shows the bowing.

Small drum.—See *Snare drum.*

Šmitec (B.).—Bow.

Smorz.—See *Smorzando.*

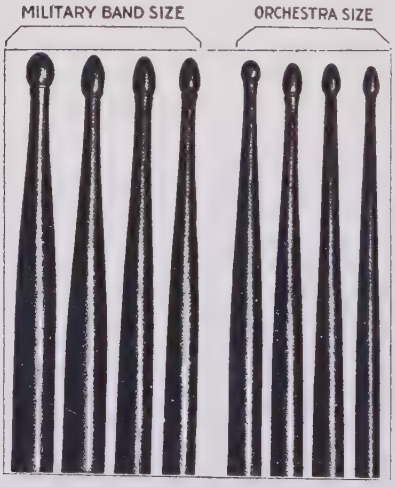
Smorzando (I.).—Gradually fading away.

Smyčec (B.).—Bow.

Smyk dolů (B.).—Down bow.

Smyk nahoru (B.).—Up bow.

Snare drum.—A percussion instrument, 14 or 15 inches in diameter, having no definite pitch, and no beauty of tone. The snares produce a rattling tone. They may be loosened, and the tone is then more like that of the tympani, but not as resonant. The illustration of the snare drum on stand is shown with the bass drum.



Sticks for Snare Drum

Jazz Stick

"Snegorotchka" (R.).—"The Snowy Princess." Comic opera by Rimsky-Korsakov, 1882.
"Snegorutchka" (R.).—"Snowdrop." Opera by Tchaïkovsky.
Snižuje (B.).—Lowers.
Soave (I.).—Agreeably, sweetly.
Sobre la cuerda de Sol (S.).—Play on the G string only.
Sœur (F.).—Sister.
Soggetto (I.).—Subject or part.
Sognando (I.).—Dreaming.
Soir (F.).—Evening; as *Au Soir*—in the evening.
Soirée Musicale (F.).—A musical evening.
Soixantaine (F.).—About sixty years of age.
Sokol (B.).—Gymnasium, hence used as school, or book of exercises.
Soleil (F.).—Sun.
Solemnis (L.).—Solemn.
Solenne (I.).—Solemn.
Solenne (S.).—Solemn.
Solennel (F.).—Solemn. Tchaïkovsky's overture, "Solennelle," also known as "1812," was probably based upon the disastrous retreat of the French from Moscow.
Solfeggio (G.).—Sol-fa.
Soli (I.).—A particular passage played by principals only; one to a part.
Sollicitudo (I.).—Anxiety.
Solo (I.).—Alone.
Soloist or **Solist.**—The solo player.
Solospieler (G.).—The solo player.
Somma (I.).—Very much. *Con somma espressione.*
Sommer (G.).—Summer.
"Sommernachtstraum" (G.).—"Summer Night's Dream.
Son (F.).—Sound; tone.
Sonare (I.).—To sound.

Sonare il violino (I.).—To play upon the violin.

Sonata.—From *sonare* (I.).—To sound. The sonata is unexplained by title or text and is not assisted by voices. One of the best early sonatas is one by H. J. F. Biber in C minor, said to have been published in 1681. There are five movements in alternating slow and quick time. It indicates a rapid advance in violin playing. Corelli's sonatas generally have four movements beginning with a slow one and alternating the rest. The first movement is generally in 4-4 time, dignified and solid; followed for the second movement by an Allemande or Courante. The third movement is often a Sarabande, and 3-2 time is common. The fourth movement is lively, with Gigas and Gavottes prominent. Corelli's style was followed largely by Geminiani and Locatello, though the latter as well as Tartini and Nardini wrote many sonatas in three movements. The solo sonata reached its climax in the works of J. S. Bach. In the modern sonata the piano part is usually more difficult than the violin part, while the older sonatas gave the violin greater prominence. These old sonatas are of two kinds—the Sonata di Chiesa, or church sonata, having a prelude, allegro (fugato), slow movement and brilliant finale; the Sonata da Camera, or chamber (secular) sonata, which was usually a suite of dances, containing Sarabandes, Allemandes, Gavottes and Gigues. The grand sonata is massive and extended, having four movements. A great many sonatas for violin and piano are available, among which those by Beethoven, Brahms, Gade, Grieg, Mozart, Raff, Rubin-

stein, Schubert and Schumann are the best known.

Sonata form. In the single movement form of the sonata—the sonata Allegro—generally used for the first movement of the sonata, and often for the other movements of the sonata, as well as for the concerto and symphony, the form is as follows:

I. Exposition.
   1. Chief theme.
   2. Subordinate theme in related key.
   3. Closing theme (repetition).

II. Development. More elaborate treatment of the themes, often followed by a returning passage. This is the chief feature of the movement.

III. Recapitulation.
   1. Chief theme.
   2. Subordinate theme, usually in tonic key.
   3. Closing theme.

The second movement of the three-movement sonata—the slow movement—is the emotional or romantic part, and is treated more freely than the first movement. It is generally in a key related to that of the first movement. The *tempo* is usually Andante or Adagio, but may vary from Largo to Allegretto. The third movement of a four-movement sonata is a minuet or scherzo, but the three-movement sonata and the concerto omit this part.

Finale, usually of the type of: (1) the sonata Rondo; (2) the sonata Allegro, but with less development than is used in the first movement; (3) grand variations which are the best offset to the development of the first section,

differing from the development by keeping the harmonic shape unchanged.

Sonatina (I.).—A short easy sonata, generally of two or three movements. It differs from the sonata Allegro in having no development or middle section of the first movement, and consists of exposition and recapitulation. The sonatina compares with the sonata as the concertino with the concerto.

Song Without Words.—A poetical melody with accompaniment. See Mendelssohn.

"Sonnambula, La" (I.).—"The Somnambulist." Opera in two acts by Bellini. First performance at Milan, March 6, 1831.

Sonoramente (I.).—Sonorous, rich-toned, musical.

Sonore (F.).—Sònorous, resonant.

Sons (F.).—Tones. *Sons harmoniques*—harmonic tones.

Sons harmonisos (Pg.).—Harmonics.

Sonst und Jetzt (G.).—Past and present. See Spohr, Op. 110.

Sopra (I.).—On, above, over, upon, etc. *Sopra una corda*—on one string.

Sorcières (F.).—Witches.

Sord.—See *Sordino.*

Sordino (I.).—A mute. *Senza sordino.* Abbreviated *S.S.*

Sordo (I.).—Muffled.

Sospirando or **Sospirante** (I.).—Sighing; doleful.

Sospirévole (I.).—The same as *Sospirando.*

Sost.—See *Sostenuto.*

Sostenida (S.).—Sustained.

Sostenidos (S.).—Sharps.

Sostenute (F.).—Sustained.

Sostenutissimo (I.).—Most sustained.

Sostenuto (I.).—Sustained. Abbreviated *sos.* or *sost.*

Sotto (I.).—Below. *Sotto voce*—a hushed tone.

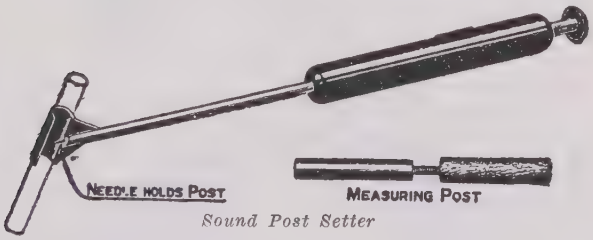
Soulever (F.).—Leave; as *ne pas soulever le doigt de la corde*—the finger must not leave the string.

Sound.—Sound, from a physical standpoint is simply vibration. A body vibrating between sixteen and forty thousand times per second produces sound, which may be heard by persons having normal hearing, although some may not hear the lowest or the highest tones. See *Limits of Hearing.* If the vibration rate is below or above these limits the sounds are inaudible. For the topics discussed in a treatise on sound see *Acoustics.*

Soundholes.—The *f* holes in the belly of the violin.

Soundpost.—A small piece of pine inserted through the *f* holes to serve to help the violin distribute the pressure and the vibrations.

Soundpost Setter.—A small instrument pointed at one end and with a handle at the other, curved in such a way that when it is stuck into a



Sound Post Setter

soundpost the latter may be placed in a correct position inside the violin.

Sounds That Produce Silence.—See *Interference.*

Sound wave.—Although a sound wave may be set up by a body vibrating transversely, the vibration in the wave itself is longitudinal. The shape of a sound wave is spherical; therefore since the surface of a sphere increases as the square of the diameter, so the intensity of the

sound must diminish as the square of the distance from the source.

Soupirs du cœur (F.).—A heart sigh.

Sourire (F.).—To smile; to tempt.

Sous (F.).—Under; below.

Sousaphone.—The largest and deepest toned of the coiled wind instruments. It is made in E♭ and B♭, and is similar in appearance to the helicon.

Sousaphone

"Sous la Feuillée" (F.).—"Under the Leaves."

Soutenu (F.).—Sustained.

Souvenir.—The souvenir is a piece written in honor of, or in remembrance of some person, place or event. It often resembles the air varie with the introduction, theme, variations and finale, but may contain other movements in addition to these. Léonard's souvenirs often contain a duetto for the violin with very little in the way of accompaniment. It is in the style of a cadenza occurring near the middle of the composition. On the whole many of the souvenirs are in the style of a fantasie and many make no pretensions of being any more than a fantasie on some well-known operatic or other melody. See Vieuxtemps, Op. 17, 21 and 33; Léonard's Op. 2 and 30 are very pleasing compositions of the souvenir class. See also St. Lubin, Op. 40; Artôt, Op. 4; Wieniawski, Op. 6; Sarasate, Op. 8; Hauser, Op. 7; Drdla.

Souzvuk (B.).—Chord.

Spaces.—The parts of the staff between the lines, numbered from the lowest.

Spagnola (I.).—Spanish style. For examples, see Dancla, Op. 152; Hollaender, Op. 49; Lalo, Op. 21; Léonard, Op. 24, 58; Mozkowski, Op. 12, Op. 23, No. 3; Pirani. Op. 29; Sarasate, Op. 21, 22, 26, 37, etc.

Spain.—When the violinist thinks of Spain, he at once thinks of Sarasate. Another composer of violin music fairly well known is Libon. One of the younger Spanish composers who is becoming better known is Manén.

Spannungen (G.).—Stretches.

Später (G.).—Later.

Speciali (I.).—Special.

"Spendthrift, The."—Dramatic work by Conradin Kreutzer, 1836.

Speranza (I.).—Hope.

Spianato or **Spianto** (I.).—Smooth, level, even.

Spiccato (I.).—Distinct, detached, pointed, separated. Played with the point of the bow.

Spiel (G.).—Play, performance.

Spielart (G.).—Manner of playing.

Spielen (G.).—To play.

Spieler (G.).—Player.

Spieluhr (G.).—Play hour.

Spinnerlied (G.).—Spinning song.

Spiritu (I.).—With spirit.

Spitz (G.).—The point of the bow.

Spr. Bog. (G.).—Abbreviation for *Springing Bow.*

Spreizen (G.).—Stretch; as *Finger spreizen.* Abbreviated *F. spr.*

Springing bow.—A variety of bowing where the elasticity of the bow throws it from the string. Some of the varieties are spiccato, saltato and ricochet.

Springquelle (G.).—Fountain.

"Spring Symphony."—First Symphony by Schuman.

Sprünge (G.).—Skips; leaps.

Square B.—A name formerly given to B natural on account of its shape ♮. The Germans thought it was the letter H and still call the key of B the key of H, while the key of B flat is B.

Squerso (S.).—Scherzo.

S. S.—Abbreviation for *Senza sordino*—without mute.

S. T.—Abbreviation for *Senza tempo*—without strict time.

St.—Abbreviation for *Stimme* or *Stimmen* (G.).—Separate parts for the orchestra.

Staat (G.).—State.

"Stabat Mater" (L.).—"The Mother was Standing." A Latin hymn based upon the Crucifixion. Words by Jacopone, a Franciscan monk of the thirteenth century. Music by Palestrina, Rossini, Pergolesi, Dvořák and others.

Stacc.—See *Staccato.*

Staccato (I.).—Detached. Each note is brought out sharply as opposed to legato. Staccato may be played on the up or down bow. It is indicated by the dot . which shows the ordinary chopped staccato or the hammered martellato ; and by the wedge ' which shows the spiccato or thrown staccato, or the saltato otherwise known as the sautillé or hopping staccato. Many exercises have been writttn to illustrate the staccato in its various forms. They may all be found in Ševčík, Op. 2. Abbreviated *stacc.*

Staccato apagado (S.).—Dull staccato.

Staccato arrojado (S.).—Thrown staccato.

Staccato volando (S.).—Flying staccato.

Stadt (G.).—Town.

Stadtbücherei (G.).—Town library.

Staff or **Stave.**—The five parallel lines and four intervening spaces upon which the notes are written. The position of a note on the staff shows its pitch. Leger lines may be added to the staff either above or below the five original lines. In violin music two lines are added below the staff and eight may be added above. High music is generally written an octave lower with *8va* . . . . above it.

Stagione (I.).—A season of the year.

Stahlstich (G.).—Steel engraving.

Stal på fiol (Sw.).—Bridge of a violin.

Stammbuch (G.).—Album.

Stanco di pascolar (I.).—Tired from grazing.

Standhaftigkeit (G.).—Steadiness.

Ständisch (G.).—Belonging to the states of an Empire.

Stand, Music. An adjustable support for music made of wood, metal, or both.

Stark (G.).—Vigorous.

Steel Piano.—See *Celeste.*

Steg (G.). Bridge. *Am steg*—near the bridge. See *Ponticello.*

Steigerung (G.).—Gradation.

Steirische (G.).—Styrian.

Stelldichein (G.).—Rendezvous.

Stelsel (D.).—System.

Stem.—The thin line drawn from the head of a note.

Stem (D.).—Part.

Stemmenuitgave (D.).—Edition in parts.

Stentando (I.). Delaying, retarding. Abbreviated *stent.*

Stentato (I.).—Labored, studied.

Step.—A progression to the next note or tone. It is equal to a major or minor second and in the tempered scale is equal to two half steps.

Stesso (I.).—Same.

Stesso Suono (I.).—The same sound or tone.

Steyrische (G.).—Styrian.

Stiefelknecht (G.).—Bootjack violin. A German creation that can be used as a violin or turned over and used as a bootjack. This freak instrument may be seen in the museum of the University of Michigan, at Ann Arbor.

Stift (G.).—Monastery.

Stille wasser, träumende Schwäne (G.).—Still water, dreaming swans.

Stimme (G.).—A part. *Solostimme*—solo part; *orchesterstimmen*—orchestral parts.

Stimmen (G.).—To sound or tune. *Das G in B zu stimmen*—tune the G to B. See Paganini, Three G String Airs.

Stimmenausgabe (G.).—Edition in parts.

Stimmgabel (G.).—Tuning fork.

Stimmnägel (G.).—Pegs.

Stimmstock (G.).—The soundpost.

Stimmung (G.).—Manner of tuning.

Stop.—The placing of a finger on a string. **Double stops** two tones played at once. See *Scordatura.*

Stor treklang (Sw.).—Major.

Stoslgravure (D.).—Steel engraving.

Str.—See *String.*

"Stradella."—Opera by Flotow, 1844.

Strain.—An air or song, or some well-defined portion of a longer composition.

Strande (G.).—Shores.

Straniére (I.).—Stranger.

Strasciato (I.).—Sliding.

Strascicando (I.).—Dragging the time.

Strascinando (I.).—Drag.

Strascinando l'arco (I.).—Keeping the bow close to the strings, as in playing tremolando, so as to slur or bind the notes closely.

Streich (G.).—A stroke of the bow.

Streicher (G.).—Strings.

Streichinstrumente (G.).—Stringed instruments.

Streichorchester (G.).—String orchestra.

Streichquartett (G.).—String quartet.

Streng (G.).—Strict, harsh, severe, sharp.

Streng im Tempo (G.).—Strictly in time.

Strepito (I.).—Noise; as *con strepito* or *strepitoso*—noisy.

Stretta (I.).—A closing, consisting of passages or a coda in faster time.

Stretto (I.).—Hastened by compressing or overlapping, contracted.

Strich (G.).—Stroke, manner of bowing.

Stricharten.—The same as *coups d'archet,* meaning styles of bowing.

Strichen (G.).—Strokes.

Strijkinstrument (D.).—String instrument.

Strijkkwartet (D.).—String quartet.

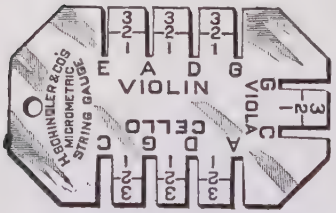
Strijkorkest (D.).—String orchestra.

String.—See *Stringendo.*

String.—Pieces of gut or steel, set in vibration by the bow. Abbreviated *str.*

String Case.—A small case for carrying strings. It is better to carry them flat without rolling.

String Gauge.—A small rectangular piece of brass with notches of different size to determine the size of strings. When the proper size of a string for any violin has once been determined



String Gauge for Violin, Viola and 'Cello

String Gauge

it should not be changed, for a different sized string will require a different tension in tuning, and this will change the quality of the tone of the violin.

Stringed Instruments.—Those instruments whose tone production depends upon the vibration of strings whether bowed or plucked.

Stringendo (I.).—Hastening the time.

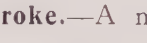
String, Open.—See *Open String.*

String Quartet.—A group of four stringed instruments—usually two violins, viola and violoncello.

Strisciando (I.).—Gliding, slurring.

Strisciato (I.).—Stretched, prolonged.

Strohfiedel (G.).—Xylophone.

Stroke.—A mark  to show repetition. See *Abbreviated Writing.*

Stromenta or **Stromenti** (I.).—Musical instruments.

Stromenta d'Arco (I.).—Bow instruments.

Strophe.—Verse; rhyming lines.

Strumento a fiato (I.).—String instrument.

Strumento in ottone (I.).—Brass instrument.

Struna na housle (B.).—Violin string.

Strunník (B.).—Tailpiece.

Stück (G.).—A piece.

Study.—A study should have both art value and usefulness for technical development.

Stufe (G.).—Step, grade, degree of difficulty.

Stufenweise (G.).—By degrees.

Stuk (D.).—Piece.

Stupnice (B.).—Scale.

Stürmisch (G.).—Furiously.

Su (I.).—Above, upon.

Suavamente (S.).—Softly.

Suave (I., S. and F.).—Sweet, mild, pleasant.

Suavizar gradualmente (S.).—Diminuendo.

Sub (L.).—Under, below.

Subdominant.—The fourth note of the scale.

Subida del arco (S.).—Up stroke.

Subito (I.).—Immediately, suddenly.

Subject.—A theme or melody upon one or more of which a composition is built.

Submediant.—The sixth note of the scale.

Subsidiary notes.—Notes one degree above or below the principal note of a turn.

Subtonic.—The seventh note of the scale.

Suedoise (F.).—Swedish. See Bruch, Op. 63; Léonard, Op. 23; Nachéz, Op. 22, etc.

Suite.—The suite is a series of five or six dance forms so arranged that the *tempos* and time signatures change with the successive movements. The different parts of the suite may be played as single numbers. The forms that are usually used are the Allemande, Courante, Sarabanda, Bourrée, Gigue, Gavotte, Minuet, Passepied, Loure, Anglaise, Polonaise and Pavane. From these five or six are chosen. The Allemande is put first and the Gigue last. Other movements are often substituted for one or more of these that have been given. See Bach; Bazzini, Op. 47, 48; Bohm, Op. 314, Nos. 11, 12 and 13; Cui, Op. 25; Danbe, Op. 20, 21, 22 and 30; Goldmark, Op. 11; Herbert, Op. 3; Hiller, Op. 86; Jambor, Op. 15; Léonard, Op. 53; Raff, Op. 180, 210; Fr. Ries, Op. 26, 27, 34 and 38; Saint-Saëns, Op. 16; Vieuxtemps, Op. 43; Wilm, Op. 88, 95, etc.

Suivant (F.).—According to.

Suivez (F.).—"Follow," continue in the same style, attend, accompaniment must follow the solo.

Suivie (F.).—Connected.

Suivre (F.).—To follow; to observe.

Sul, Sull' or **Sulla** (I.).—Near, or upon. *Sulla tastiera*—near the fingerboard.

Súlla mézza córda (I.).—On the middle of the string.

Suo Loco (L.).—In its own place.

Suono (I.).—Sound. *Suono pieno*—full sound; *Suono naturale ordinario*—the ordinary tone. Used when a different style of tone has been used, and the regular tone is to be resumed.

Supérieur (F.).—Upper; as *Tires supérieur de l'archet*—the upper third of the bow.

Superior (S.).—Upper.

Supertonic.—The second note of a scale.

Supplémentaire (F.).—Supplementary.

Supplemento (S.).—Supplementary.

Sur (F.).—On, over or near. *Sur la touche*—over or near the fingerboard; *Sur una corda*—on one string; *Sur le tire cordes*—on the tailpiece.

Sur la même corde (I.).—On the same string.

"Surprise Symphony."—Haydn's Sixth Symphony. The surprise was an unexpected crash, breaking in on a long slow movement.

Suss (G.).—Sweet.

Sussurándo (I.).—Whispering.

Sustain.—Give full time value.

Svegliarsi d'un sogno (I.).—Awake from a dream.

Sviluppamento (I.).—Development.

Sviluppo (I.).—Development.

"Swan Song."—Mozart's Symphony in E flat major, composed in 1788.

Swell.—Increase the volume of tone.

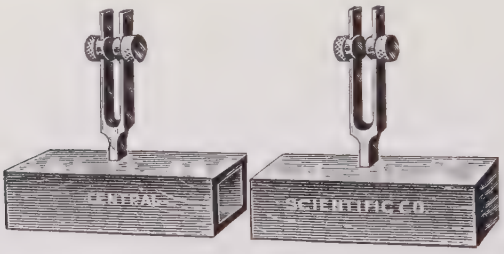
Switzerland.—This country is not the original home of many composers of violin music. The best known are Bachmann, H. Huber and Raff.

Sylphide (F.).—Sylph.

Sym.—See *Symphony*.

Sympathetic Vibrations.—When two bodies have the same vibration rate and one is sounded, the vibrations of the first are transferred through the air to the second, which vibrates in sympathy. Frequently a lampshade, gas jet or other object begins to hum when certain notes are played; or the gas flame may be made to flicker and dance; both due to the sympathetic vibrations.

When one of the tuning forks shown in the accompanying illustration is struck with the rubber hammer, it produces vibrations in the other fork, which may be shown by damping the first fork by touching it with the finger. The second fork will be found to be sounding the same note. If it is done rapidly the second



Differential Tuning Forks

fork may be stopped and the first fork will again be found to be sounding. These forks may have the vibration rate changed by the small movable weight and when the pitch of one is just slightly different from that of the other and both are sounded together beats are produced. See also *Beats.*

Symphonic poems have no fixed form, but rely upon figure development and powerful orchestration. These were established by Liszt.

"Symphonie Revolutionnaire."—See Eighth Symphonic Poem by Liszt.

Symphonische Dichtung (G.).—Symphonic poems.

Symphony.—The symphony is a composition for full orchestra, consisting of from three to six movements. It is for the orchestra what the sonata is for the single instrument, but is generally of greater length and more fully and richly developed. The usual, but not invariable

order is a brilliant Allegro with a slow introduction, followed by an Andante or Adagio, a Minuet with its trio, a short sportive Scherzo, and a lively Finale. It is one of the highest of musical compositions and one in which excellence is rare. The overture is very similar to the symphony but is much shorter. The first violin parts of many of the symphonies are well worth studying, as are also many of the arrangements for violin and piano. This arrangement will often give many of the important solos to the violin while the piano plays the parts of the orchestra in a simplified form. Abbreviated *sym.* See Alard, Op. 31, 33, 34 bis; Dancla, Op. 48 and 88; Beethoven, Kreutzer, etc. Historical data concerning the various leading symphonies may be found under the headings *Beethoven's Symphonies; Liszt's Symphonic Poems,* etc.

Symphony orchestra.—See *Orchestra.*

"Symphony Pathétique."—See Tchaïkovsky's Symphony, Op. 74.

Syncopation (L.).—A rhythmic disturbance concealing the natural accent by beginning a tone on the weak or unaccented beat or part of the beat, thus giving a peculiar phrasing.

Syncope (Pg.).—Syncopation.

Synkopering (Sw.).—Syncopation.

Système (F.).—System.

Systeme de quart de ton (F.).—Quarter tone system.

Századból (H.).—Century.

Szomorúság (H.).—Sadness.

Sör (H.).—Hair of the bow.

Szünetjel (H.).—Rests.

T.

T.—Raise the bow. Abbreviation for *Talon, Tempo, Tutti,* etc.

Taak (D.).—Exercise.

Table des matières (F.).—Index.

Tacet (L.).—Be silent.

Tact (G.).—Time.

Tactmesser (G.).—Metronome.

Tactschläger (G.).—One who beats time. Conductor or leader of a musical organization.

Tactzeichen (G.).—Figures or signs at the beginning of a piece of music to show the time.

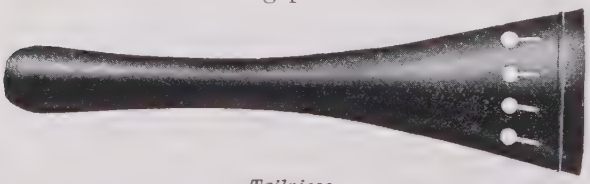
Tag (G.).—Day; as *am Tage,* daytime.

Tah smyčcem dolů (B.).—Down bow.

Tah smyčcem nahoru (B.).—Up bow.

Taille (F.).—The viola.

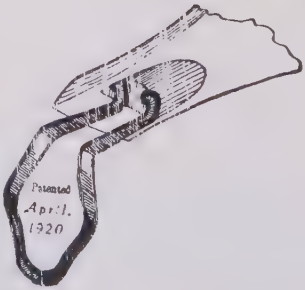
Tail Peg.—The small round ebony peg around which the tail string passes.



Tailpiece

Tailpiece.—The tailpiece or stringholder is usually of ebony, though ivory, celluloid, etc., may be used. Inlaid designs are frequent.

Tailpiece Nut.—The small piece of ebony supporting the tail string.



Tailpiece With Emergency Holder

Tail String.—The heavy gut string passing around the tailpeg and holding the tailpiece in position. Sometimes metal—either nickel-plated brass or aluminum—is substituted for gut.

Takte (G.).—Part.

Taktfeste (G.).—Steadiness in time.

Taktsäker (Sw.).—Rhythmical.

Talon (F.).—The frog.

Tamaño grande (S.).—Folio size.

Tambien (S.).—Also.

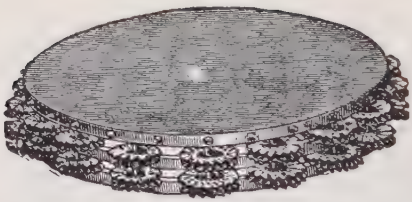
Tambor (S.).—Drum.

Tambour (F.).—Snare drum.

Tambour de basque (F.).—Tambourine.

Tambourin (F.).—The tambourin de Provence is a long drum, having a small diameter, usually without snares, or sometimes with a single cord stretched across the upper end of the drum. It is beaten with a single drum stick, held in the right hand, while the left hand holds a three-holed pipe called a galoubet, which is played at the same time. This has been used in the orchestra, substituting a piccolo for the galoubet. The tambourin de Béarn has seven strings, alternating C and G in the base. These are beaten to form a drone bass to the galoubet. The instrument has not been used in the orchestra. The tambourin was also one of the old Provencal dance forms, which was lively, and in 2-4 time. Generally the first tambourin was followed by a second one in the minor and this was followed by a repetition of the first. The tambourin has been used as one of the movements of a suite. Tambourin is one of the German names for the tambourine.

Tambourine.—A wooden hoop, with a head of parchment or vellum on one side, while the



Tambourine

other remains open. It is provided with means for tightening the head. Several pairs of metallic plates, usually of tin, are inserted in the sides. These plates are called "jingles," because of the sound produced when the tambourine is shaken or struck. The instrument is sometimes made to sound by rubbing the finger across the head. Sometimes little bells are attached to the sides. The instrument, held in the hand of the dancer, is used to accompany the tarantella and other dances. When used as an orchestral instrument it is played by the drummer. The tambourine is an old dance form which was accompanied by tambourines. It is very seldom found, but an example may be found in Leclair's Fourth Sonata; or Raff, Op. 210, No.5.

Tamburo (I.).—Drum.

Tamburo militare (I.).—Snare drum.

Tam tam or **Tom tom.**—An Oriental gong or drum.

Tam Tam

Tanár (H.).—Teacher.

"Tancredi."—Opera in two acts, by Rossini. First performance, Venice, February 6, 1813.

Tändelei (G.).—Trifling, toying.

Tan depacios como sea posible (S.).—As slowly as possible.

Tannenbaum (G.).—Fir tree.

"Tannhäuser und der Sängerkrieg auf Wartburg" (G.).—"Tannhäuser and the Singers' Contest at the Wartburg." Opera in three acts by Wagner. First performed at Dresden, October 20, 1845.

"Tantalusqualen."—Comic opera by Suppé.

Tanto (I.).—So much.

Tanulo (H.).—Pupil.

Tanz (G.).—Dance.

Tanzkapellmeister (G.).—Conductor of a dance orchestra.

Tanzweise (G.).—In the style of a dance.

Tarantella.—The Tarantella is an old Italian dance in six-eight time, constantly increasing in speed and alternating between the major and minor. The dancing of the Tarantella was thought to cure a strange kind of insanity caused by the bite of the Lycosa tarantula, the largest of European spiders. The original music used in the Tarantella is not known, and the modern form probably differs somewhat from the original. The Saltarella is about the same as the Tarantella in time, *tempo* and general characteristics. Among the best are Wieniawski, Op. 16, and Raff, Op. 85, No. 6. See also Alard, Op. 14; Bohm, Op. 314, No. 13; Dancla, Op. 102; Sainton, Op. 20; Hauser, Op. 19; Vieuxtemps, Op. 22, No. 5, etc.

Tardando (I.).—Retard.

Tarde (F.).—Delay, linger.

Tardo (Pg.).—Slow.

Tartini's Tones.—In 1714 Tartini discovered the science of "resultant tones," often called Tartini's tones. The phenomenon is this: when any two notes are produced steadily and with great intensity, a third note is produced whose vibration number is the difference between the number of vibrations of the notes themselves. It follows from this that any two members of an harmonic series have the funtamental of that series for their difference tone—thus the two notes C-E produce C at the interval of two octaves below the lower of the two notes. C has 256 and E 320 vibrations. The difference is sixty-four. No matter which notes are taken the note corresponding to the vibration difference will always be heard if they are bowed vigorously. Moreover if the notes are in perfect tune the result will sound like three notes instead of two, all in perfect harmony. When the violin is being tuned the low note will sound very distinctly when the strings are just in accord.

Taschenalbum (G.).—Pocket album.

"Tasso."—Second symphonic poem by Liszt.

Taste, Musical.—Sympathetic appreciation of the best in musical art.

Tasteninstrumente (G.).—Keyed instrument, such as a piano.

Tastiera (I.).—Fingerboard.

Tchaïkovsky's Symphonies.—The Fourth Symphony, Op. 36, was begun in 1876 and completed in 1877. It is one of the best liked.

The Sixth Symphony, Op. 74, is considered one of the greatest works ever written for orchestra. It was first performed at Leningrad, October 28, 1893.

"Tcharavitchki" (R.).—"The Witches." Opera by Tchaïkovsky, 1886.

"Tcharodjeika" (R.).—"The Sorceress." Opera by Tchaïkovsky, 1887.

Technic.—That part of music that can be taught—fingering, bowing, etc.

Technicon.—An instrument for the muscular training of the hands, patented in 1885.

Técnico (S.).—Technical.

Tedesca (I.).—German style. *Alla tedesca.*

Teekenen voor de uitvoering (D.).—Signs of expression.

Teekening (D.).—Drawing; design.

Teintes (F.).—Tints, tones.

Tema or **Theme** (I.).—The main melody of the composition.

Tempered Scale.—The scale of the piano, using for the semitone ratio $\sqrt[12]{2}$ or 1.05946. Only octaves are in perfect tune. An inspection of the vibration rates as given under *Scale* will show that D and G are flat, while E, F, A and B are sharp. The sharp of one note is the same as the flat of the note above, while in the true scale the sharp is lower than the flat of the next higher note.

"Tempest, The."—Symphonic fantaise by Tchaïkovsky, 1873, finished in three months. One of the best liked orchestral numbers.

Tempestuoso (I.).—Agitated; tempestuous.

Tempête.—A lively variety of the quadrille.

Tempo (I.).—Time in an absolute sense. Abbreviated *tem.* or *temp. Tempo primo* or *Tempo I*—the original *tempo* of the composition. In the following table the numbers in the first column state the metronome mark; the numbers in the second column show the number of times any

given *tempo* occurred in 1,080 examples, as given under key.

Kind of Tempo:

Adagio	MM.	100-126	Occurrence	99
Allegretto			"	89
Allegro	"	152-184	"	355
Andante	"	126-152	"	132
Andantino			"	25
Larghetto	"	72-100	"	8
Largo	"	40-72	"	18
Lento			"	15
Maestoso			"	20
Moderato			"	134
Presto	"	184-208	"	36
Vivace			"	33

Temporel (F.).—Secular.

Témpo wie vorher (G.).—The same time as before.

Ten.—See *Tenuto.*

Tendrement et loure (F.).—Tenderly and affectionately.

Teneramente (I.).—In a tender manner.

Tenerezza (I.).—Tenderness.

Tenir (F.).—To hold a violin bow.

"Ten Maidens and No Man."—Comic opera by Suppé, 1862.

Tenor.—The viola.

Tenor saxhorn.—An instrument between the baritone and the alto, having a range of about 2½ octaves.

Tension.—A violin string having a fixed length, diameter and density is tuned by changing the tension or strain. It has been found that a violin having medium sized strings tuned to correct pitch will resist a pressure of nearly one hundred pounds. The difference in the diameter of the strings will make a difference in the amount of tension required to tune the

string, but the following table will show the results obtained from a series of experiments:

Kind of String.	Tension required to stretch the string.		Total pressure on the bridge.		Pressure on the right foot of the bridge.		Pressure on the left foot of the bridge.	
	Pounds	Ounces	Pounds	Ounces	Pounds	Ounces	Pounds	Ounces
Thick E	23	0	10	3¼	10	3¼	0	0
„ A	15	8	6	14	4	9½	2	4½
„ D	13	4	5	14	1	15¼	3	14¾
„ G	11	0	4	14	0	0	4	14
Thin E	18	0	8	0	8	0	0	0
„ A	13	8	6	0	4	0	2	0
„ D	11	0	4	14	1	10	3	4
„ G	10	0	4	7	0	0	4	7

Tenth.—See *Interval.*

Tenuto, Tenute or **Ten.** (F.). Hold a little longer.

Ter (L.).—Three times.

Terceiro (Pg.).—Third.

Tercer (S.).—Third.

Tercera (S.).—Third.

Terminando (S.).—Ending.

Terts (D.).—Third.

Terzen (G.).—Thirds.

Terzentonleitern (G.).—Scales in thirds.

Tetrology.—A group of four dramas intended to be performed in succession.

"Teufels Antiel, Der."—See *Part du diable.*

"Thaïs."—Lyric comedy in three acts by Massenet, Paris, 1894.

Theilweise (G.).—In parts.

Theme.—The subject from which a composition is developed.

Thème initial (F.).—Opening theme.

Theorbo.—This is also spelled Theorbe, in German; Théorbe, in French; and Tiorba or

Tuorba, in Italian. It was a double-necked bass lute, of the seventeenth century. The bass strings were accompanying strings, and were not stopped on the fingerboard, but were stretched beside it, to a separate peg-box, close to the other, but higher up in the head. The theorbo was an important member of the orchestra of that time, and held the place now occupied by the double basses.

Theory.—The science of music.

Third.—See *Interval.*

Thorough Bass.—See *Continuo.*

Thränen (G.).—Tears.

Three-quarter tone.—A tone in the quarter-tone system standing between a sharp and the next higher natural, and indicated by the sign ; or between a flat and the next lower natural, indicated by the sign .

Tie.—A slur; a curved line connecting two or more notes, indicating that they are to be played with a single bow.

Tief (G.).—Deep. The same as minus in the quarter tone system.

Tiempo moderamente despacio (S.).—Andante.

Tierces (F.).—Thirds.

Tiers (F.).—One third.

Timbales (F.or S.).—Kettledrums.

Time.—The grouping of notes for accents, etc. When there are two, four or eight beats to the measure the time is called duple or common. When there are three or five beats it is called triple. The upper figure indicates the usual number of notes that occur in a measure. It will indicate the actual number when the notes are regular—i.e., when they are of the kind indicated by the lower number. Thus 3-4 time

indicates that three quarter notes might be expected in the measure. The following table shows how the various kinds of time are grouped. The small figures in parentheses below any given kind of time indicate the actual number of times that that kind of time occurred in 1,016 examples picked at random from violin music.

TIME.

A. Duple or Common.
  I. Simple.
    1. Having two beats—2-2, 2-4, 2-8.
       (5) (143) (1)
    2. Having four beats—4-2, 4-4, 4-8,
       (1) (490) (3)
       4-16.
       (0)
    3. Having eight beats—8-8.
       (1)
  II. Compound.
    1. Having two beats—6-2, 6-4, 6-8,
       (0) (4) (112)
       6-16.
       (1)
    2. Having four beats—12-4, 12-8,
       (0) (26)
       12-16.
       (2)
    3. Having eight beats—24-16.
       (0).

B. Triple.
  I. Simple.
    1. Having three beats—3-1 or 3, 3-2,
       (0) (5)
       3-4, 3-8.
       (170) (39)

II. Compound.
1. Having three beats—9-4, 9-8, 9-16.
(0) (8) (0)
2. Having five beats—5-4, 5-8.
(1) (0)
(5-4 equals 3-4 plus 2-4; 5-8 equals 3-8 plus 2-8)

In these examples 4-4 time, usually called "common," occurred in nearly 49 per cent of all cases; times having mostly quarter notes occurred in about 80 per cent. Those in which eighth notes predominate occurred in 18 per cent of all, of which 6-8 occurred in two-thirds. Six kinds of time—2-4, 3-4, 4-4, 3-8, 6-8 and 12-8—were found in 97.5 per cent of all cases; twelve other varieties occurred in 2.5 per cent of all cases, and eight kinds did not occur at all. Times requiring two beats to the measure occurred in 26.2 per cent of all cases; three beats in 21.97 per cent; four beats in 51.4 per cent. Other varieties occur with extreme rarity—for example, Porpora, Op. 2, Concerto No. 6, uses 18-8 time in the third movement (adagio). Ysaye uses 2-8 time in "Les Neiges d'Antan"; Respighi uses 7-8 and 10-8 time in his Sonata in B minor. A modern freak sonata by Leo Ornstein, Op. 31, includes measures in 5-8, 7-8, 11-8, 1-4 and 7-4, in addition to practically all other known varieties of time.

Timp.—See *Timpani.*

Timpani (I.).—Kettledrums.

Tirana (S.).—A slow Andalusian dance, in 3-4 time.

Tire Cordes (F.).—Tailpiece or string holder.

Tirez (F.).—Down bow.

Tiszenhatod (H.).—Sixteenth note.

Tized (H.).—Tenth.

Tocado com os dedos (Pg.).—Fingered.

Toccata (I.).—In the sixteenth century the toccata was chiefly runs and arpeggios. In the modern form it is a brilliant, fast, showy composition.

Tod (G.).—Death.

Tod als Fiedler, Der (G.).—Death as fiddler.

Todesgesang (G.).—Dirge.

Todo el Mango (S.).—The entire fingerboard.

Todos (S.).—Tutti.

Todtenmarsch (G.).—Funeral march.

Todtenmusik (G.).—Funeral music.

Todteslied (G.).—Death song; dirge.

Tom (Pg.).—Tone.

Tom abemolado (Pg.).—Flat key.

Tombeaux (F.).—Tombs, graves.

Tón (B.).—Tone.

Ton (G.).—Tone.

Tonalité principale (F.).—Principal key.

Tonarten (G.).—Scales.

Tondichtung (G.).—Musical composition.

Tone.—A sound having musical quality and regular vibrations. Also used in the sense of an interval as a whole tone as from C to D; or to denote a definite pitch.

Tone pictures.—Pieces of music intended to arouse images when heard.

Tone poem.—A musical composition whose separate parts progress after the nature of a poem.

Tonfarbe (G.).—Tone color, quality, timbre.

Ton filé (F.).—Spun tone.

Tonic.—The keynote of a scale.

Tonic Minor.—The minor scale beginning on the same note as the major. See *Relative Minor.*

Tonilho (Pg.).—Score.

Tonischen (G.).—Scales.

Tonkunst (G.).—Music.

Tonkünstler (G.).—Musician.

Tonleiter (G.).—Scales.

Tonleitergruppe (G.).—Group of scales.
Tonleiterspiel (G.).—Playing of scales.
Tono hilado (S.).—Spun tone.
Tonschlüssel (G.).—The key.
Tonspiel (G.).—A concert.
Tonstücke (G.).—Pieces of music.
Tontilla (S.).—The same as Tirana.
Tonvigt (Sw.).—Accent.
Tonvoll (G.).—Full of tone.
Tooneelmuziek (D.).—Stage music.
Tordá (B.).—Major.
"Tosca, La."—Melodrama in three acts by Puccini, Rome, January 14, 1900.
Tostissimo (I.).—Very fast.
Tosto (I.).—Rapid.
Totentanz (D.).—Dance of death.
Touche (F.).—The fingerboard.
Toujours (F.).—Always.
Tout (F.).—All. *Tout l'archet*—the whole bow.
Tr.—See *Trill.*
Trainez (F.).—Slurred, bound.
Trait (F.).—A run, a passage.
Traité des Gammes (F.).—Treatise on the scales.
Tranquillamente or **Tranquillo** (I.).—In a tranquil manner.
Transcripción (S.).—Transcription.
Transcription.—See *Adaptation.*
Transcrit (F.).—Transcribed.
Transcrito (S.).—Transcribed.
Transpose.—To change the pitch.
Transposing Instruments.—Instruments such as the clarinet, cornet, etc., that do not sound the notes as they are written.
Traquenard (F.).—A trap.
Trascinando (I.).—Dragging the time.
Trascritto (I.).—Transcribed.
Trascrizione (I.).—Transcription.

Traspasos (S.).—Leaps.
Traste de rebeca (Pg.).—Fingerboard.
Tratado (S.).—Manual.
Trattáto (I.).—Manual.
Trattenuto (I.).—Sustained.
Traumbilder (G.).—Dream pictures.
Traumerei (G.).—Daydream, fancy.
Träumerisch (G.).—Dreamy.
Traurig (G.).—Sad, heavy.
Traute (G.).—Sweetheart.
Travail (F.).—Work.
"Traviata, La" (I.).—"The Erring One." Opera in three acts by Verdi. First performed at Venice, March 6, 1853.
Tre (I.).—Three. *Tre corde*—on three strings.
Treble.—The upper part. Violin music is in the treble and uses the treble or G clef.
Treibend (G.).—Pushing on, driving, hastening.
Trem.—See *Tremolo.*
Tremolando (I.).—See *Tremolo.*
Tremolo or **Trem.** (I.).—A trembling of the tone caused by a rapid movement of the wrist, holding the finger firmly on the string. It is an embellishment very much overworked. It also applies to the effect produced by bowing. See De Bériot, Op. 30; Alard, No. 13 of Quinze Pièces Caract.
Trenis (F.).—The fourth movement of the old quadrille.
Trennung (G.).—Separation.
Trepak (R.).—Russian dance in 2-4 time.
Très (F.).—Very, most.
Tressilos (S.).—Triplets.
Trétí (B.).—Third.
Triad.—A chord of three tones.

Triangle

Triangle.—A three sided instrument with an opening at one of the vertices. It is usually made of nickel plated steel and gives a single bell-like tone. Its music is often written in the score on a single lined stave.

Třičtvrtitón (B).—Three-quarter tone. Indicated by the sign ♯ when raised and by ♭ when lowered.

Trilek (B.).—Trill.

Trill or **Tr.**—A shake. One finger is held firmly on the string and the next finger is moved rapidly up and down, thus giving alternate notes either a tone or a semitone apart. Double trills are frequently found.

Trilla (H.).—Trill.

Trillo Lento (I.).—A slow trill.

Trilogy.—A group of three dramas, intended to be performed in succession.

Trinklied (G.).—Drinking song.

Trino (S.).—Trill.

Trio.—A group of three players; piano, violin and violoncello being the most common arrangement. The flute or viola is often substituted for piano or 'cello, or other instruments may be used. Abbreviated 3°.

Triolák (H.).—Triplet.

Triolákkal (H.).—Triplets.

Triole (G.).—Triplet.

Triolets (F.).—Triplets.

Triomphale (F.).—Triumphal. Hymne triomphale. See Bazzini, Op. 29; Raff, Op. 161, third movement.

Tripla (I.).—Triple time.

Triple.—Threefold. Three beats to the measure. A three string chord.

Triple Concerto.—A concerto for three solo instruments. See Beethoven, Concerto for Piano, Violin, and 'Cello; Grabner, Concerto for Three Violins.

Triplet.—A group of three notes played in the same time as two of the same kind. Usually indicated by a small three.

Triple Time.—Time having an odd or unequal number of parts to the measure. See *Time.*

"Tristan und Isolde."—Opera by Wagner. Begun in 1857 and finished in 1859. First performed at Munich, June 10, 1865.

Tristesse (F.).—Sadness. See De Bériot, Op. 17, Book I, No. 4; Brassin, Duo, No. 1.

Tristezza (I.).—Sadness.

"Triumphal."—Light opera by Suppé.

"Troika en Traineaux" (F.).—Troika in the sleigh.

Trois (F.).—Three.

Troisième (F.).—Third.

Tromb.—See *Trombone.*

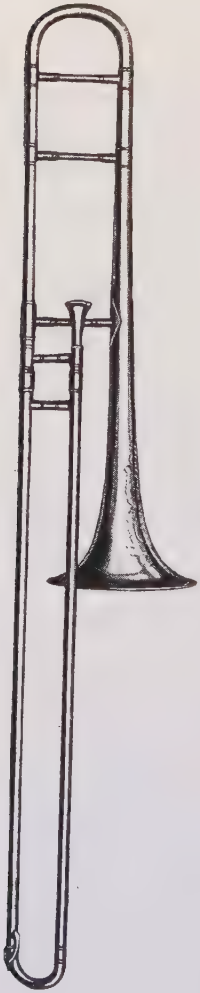
Tromba (I.).—Trumpet.

Tromba clarino (I.).—Trumpet.

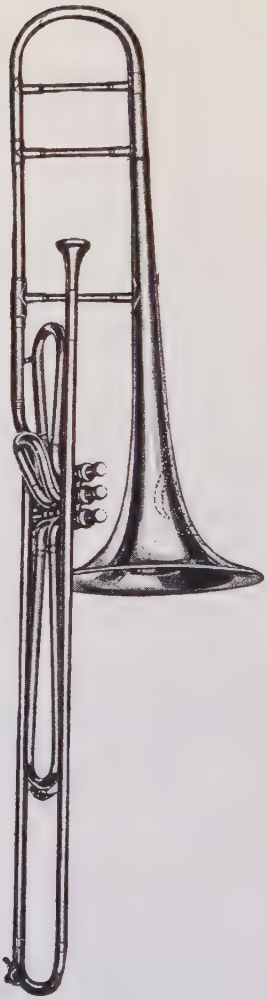
Tromba di caccia (I.).—Hunting horn or trumpet.

Trombón (S.).—Trombone.

Trombone.—A brass instrument made with a long movable slide to change the pitch, or with valves as on the cornet, etc. It is really a modified trumpet. Trombones were formerly of three kinds: alto, tenor and bass. The music in the score was either written on three separate staves, or the alto and tenor were on one with an alto or tenor clef, and the bass was on another, either separately or with the bass tuba. Now only the tenor and bass trombones are used, the alto being discarded because it was



Slide Trombone



Valve Trombone

deficient in tone and had bad technical qualities. The tone of the trombone is solemn and inspiring. The slide trombone is the only wind instrument that can produce a perfect scale. Valve trombones are seldom used except by beginners.

The range of the alto trombone is from A near the bottom of the bass clef to E♭ near the top of the treble. The range of the tenor is from E below the bass clef to B♭ in the middle of the treble. The range of the bass is from B below the bass clef to F in the first space of the treble. The contra-bass trombone sounds an octave below the tenor, and is usually replaced by the tuba. Trombone music may be written in three parts when three trombones are called for, or they may play in unison from A near the bottom of the bass clef to F in the first space of the treble.

Trombono (I.).—Trombone.

Trommel (G. or D.).—Drum.

Tromp.—See *Trumpet.*

Trompeten (G.).—Trumpets.

Trompette (F.).—Trumpet.

Trompo (S.).—Horn.

Troppo (I.).—Too much.

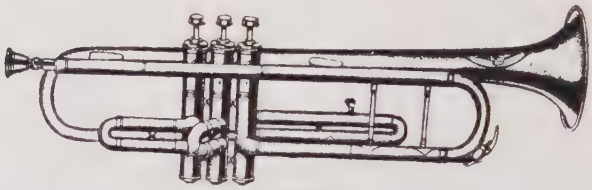
Trotzig (G.).—Wild; full of fire.

Trovatore (I.).—A minstrel.

"Trovatore, II" (I.).—"The Troubadour." Opera in four acts, by Verdi. First performance, January 19, 1853, at Rome.

Trumpet.—The modern trumpet, in C, B♭ and A, is provided with valves, and resembles the cornet in shape, except that it is longer. The tone is considerably different, being full, round and brilliant. The trumpet is not usually used as a solo instrument in the orchestra, but is

more often used in chords written for the brass, although there are numerous exceptions. The trumpet is the most ancient wind instrument. The older trumpets were merely long tubes and could play only a limited number of



Trumpet

tones all in the same key, the same as any open tube. Next the trumpet was curved, and was finaly provided with a slide or with valves.

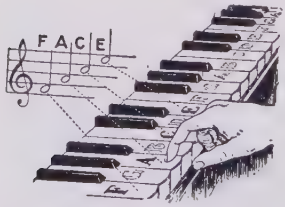
Trylek (B.).—Trill.

Tscherkessisches (G.).—Circassian.

Tuba.—The largest and lowest toned of the family of saxhorns, having from three to five valves, and a range of four octaves. They are made in E♭, B♭, and C.

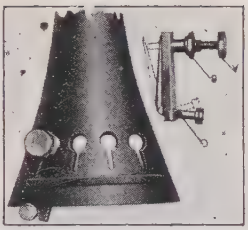
Tunár (H.).—Professor.

Tuning.—Placing the strings in accord with one another. Usually the interval between consecutive strings is a perfect fifth. For other methods of tuning see *Scordatura.*



Tuning the "A"

Micrometer Attachment for Tuning the E String



E String Tuning Attachment in place on the Tailpiece

Tuning Fork.—A piece of steel with two prongs which will, when struck, produce a tone of definite pitch. The adjustable tuning fork has a piece of steel fitted between the prongs. When this is moved toward the base of the fork the pitch is lowered.

Turn.—An ornament at the end of a trill or elsewhere.

Tutta (*tutto*) **Forza** (*sforza*) (I.).—Full force.

Tutti (I.).—All. Indicates an orchestral passage. All are to play.

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Tutto Arco (I.).—With the whole bow.

Twelfth.—An octave plus a fifth. C-G^1.

Tympani.—A copper or brass hemispherical kettle covered with skin. Its compass is a fifth.

Tympani

The pitch of the kettledrum is changed by varying the tension of the head, loosening it for lower tones and tightening it for higher. The low drum has a range from F below the bass clef to C in the second space. The high drum has a range from B♭ on the second line to F on

Tympani with Pedal Attachment for rapid tuning

the fourth. The tuning is usually in thirds, fourths, fifths or sixths, and occasionally in octaves, using the full range, where only two drums are used. It is now common to use three, and sometimes four are required. The modern drum is provided with pedals for rapid tuning. The kettledrum is not often thought of as a solo instrument, yet there have been at least two concertos written for tympani, one by Cornelius Dopper, for three tympani; the other by Tausch for six. The latter was played by G. G. Cleather several years ago, in New

York, with the Theodore Thomas (now Chicago Symphony) Orchestra.

Tympani Sticks.—These are of three kinds: felt covered for a soft full tone; wood for a harder and dryer tone; and leather covered as used

Tympani Sticks

in Germany, for a tone midway between the other two.

Tziganes (H.).—Gipsy.

Tziganesque (F.).—In gipsy style.

U.

Ü.—Often written Ue. Both styles of spelling are found in violin music.

Üben (G.).—To practice.

Übereilt (G.).—Hurriedly.

Überleitung (G.).—Transition.

Überschreitend (G.).—Going beyond.

Übertragung (G.).—Transcription.

Übungsstücke (G.)—Practice pieces
U. C.—Una Corda. See *Corda.*
Uebergang (G.).—Modulation.
Uebungen (G.).—Exercises.
Uebungsstoff (G.).—Exercises.
Ugale (I.).—Equal.
Ugalmente (I.).—Equality.
Uitgetezen (D.).—Selected.
Uittreksel (D.).—Abridgement.
Uitverkocht (D.).—Out of print.
Ujj (H.).—Finger.
Ujjak (H.).—Fingers.
Ujj gyokorlat (H.).—Finger exercises.
Ukolébavka (B.).—Cradle song.
Ulanenruf (G.).—Call of the Ulans.
Ultimo (I.).—At last.
Umfange (G.).—Compass or range of instruments or music.
Umgekehrt (G.).—Vice versa.
Umoristico (I.).—With humor.
Una or **Uno** (I.).—One.
Una octava más alta (S.).—An octave higher.
Unbekannt (G.).—Unknown.
Und (G.).—And.
Undecuplet.—Eleven notes in a group.
Undezett (G.).—Group of eleven instruments.
"Undine."—Opera by Lortzing, 1845.
Undulante (S.).—Wavelike; as *del paso undulante* —a wave stroke.
"Unfinished Symphony."—See *Schubert.*
Ungar or **Ungarisch** (G.).—Hungarian.
Ungeduld (G.).—Impatience.
Ungestüm (G.).—Ferocious.
Ungezwungener (G.).—Voluntarily, naturally.
Unico (I.).—Only.
Único (S.).—Only.
Unique (F.).—Only.

Unisono (I.).—In unison.
Universitaire (F.).—University.
Un Poco (I.).—A little. *Un poco piu*—a little more.
Unstrung.—With the strings removed.
Unter (G.).—Under; beneath.
Untere Bogenhälfte or **U. Bh.** (G.).—The lower part of the bow or the part near the frog.
Unteren (G.).—Lower; as *unteren Lagen*—lower positions.
Unterhaltung (G.).—Keeping up, maintaining.
Unterhaltungsmusik (G.).—Short, agreeable pieces of music.
Unterhaltungsstücke (G.).—Short, agreeable pieces of music.
Unterricht (G.).—Instruction.
Unterricht Meister Leitfaden (G.).—Studies that are the key to mastery.
Unterrichtstoff (G.).—Teaching material.
Unterrichtswerke (G.).—Works for instruction.
Unterwelt (G.).—Underworld.
Unvollendet (G.).—Unfinished.
Up Bow.—When the bow is pushed in such a way that the frog constantly approaches the string. Up bow, like down bow, may be played with any part of the bow as it refers simply to direction.
Ursprunglichen (G.).—Original.
Usw. (G.).—Abbreviation for Und so weiter—the same as et cetera, etc.
Ut (F. and I.).—The key of C.
Útem (H.).—Bars.

V.

V. or **Vn.**—Violin.
Va.—Viola.
Va (I.).—Go on.
Vaggsang (G.).—Cradle song.

Valaque (S.).—Farewell.
Vals (S.).—Waltz.
Valse (F.).—A dance melody in 3-4 time. See *Waltz.*
Vanne al mio bene (I.).—For my part, go away.
Vänster (Sw.).—Left.
Var.—Abbreviation for *Variation.*
Variación (S.).—Variation.
Variantes (F.).—Variations. Abbreviated *var.*
Variazioni (I.).—Variations.
Variedades (S.).—Varieties.
Varsoviana (I.).—Polish or "Warsaw" dance in 3-4 time.
Varsovienne (F.).—See *Varsoviana.*
Vc. or **Vcll.**—Violoncello.
Vecchio (I.).—Old man; forefather.
Velká (B.).—Major.
Veloce (F.) and (I.).—Rapid, swift.
Velocidad (S.).—Velocity.
Velocité (F.).—Swiftness.
Velutato (I.).—Veiled.
Venezianisch (G.).—Venetian.
Verandering (D.).—Variation.
Veränderung (G.).—Variation.
Verängerungszeichen (G.).—To increase the value.
Verarbeitung (G.).—Variant.
Verbessert (G.).—Revised.
Verbeterd (D.).—Revised.
Verbindung (G.).—Connection.
Vercenvoudigd (D.).—Simplified.
Vereinigt (G.).—Combined.
Vergangenheit (G.).—The past.
"Verginella, La" (I.).—The little virgin.
"Verkaufte Braut" (G.).—See *"Bartered Bride."*
Verlage (G.).—Publication.
Verlassen (G.).—Abandon, leave; as *ohne die Saite zu verlassen*—without leaving the strings.

Verleger (G.).—Publisher.
Verlierend (G.).—Falling away.
Vermeerderd (D.).—Augmented.
Vermehrt (G.).—Augmented.
Vermindert (G.).—Diminished.
Verschieden (G.).—Different.
Verschneidene (G.).—Cut.
Verschwender (G.).—Spendthrift.
Versetzen (G.).—To transpose.
Versetzungszeichen (G.).—Accidentals.
Verstärkt (G.).—With emphasis.
Verstimmt (G.).—Out of tune.
Verte (L.).—Turn over.
Vervolg (D.).—Continuation.
Verwegen (G.).—With dash; boldly.
Verwelkt (G.).—Withered, faded, drooping.
Verzameling (D.).—Collection.
Verzeichniss (G.).—List, index.
Verzetzen (G.).—To transpose.
Verzierungen (G.).—Ornaments.
Vezzoso (I.).—Tenderly.
Vi.—Abbreviation for violins.
Vibrante (I.).—Full resonance of tone.
Vibration.—A periodic movement of a body that will within certain limits—from about sixteen to forty thousand per second—produce audible tones. Strings vibrate transversely, that is, the vibratory motion is at right angles to the length. The rate of vibration determines the pitch and varies inversely as the length, inversely as the diameter, directly as the square root of the tension and inversely as the square root of the density. Expressed as a formula $n \propto \frac{\sqrt{t}}{l \times d \times \sqrt{s}}$ where *n* stands for the vibration rate; *t*, the tension; *l*, the length; *d*, the diameter; *s*, the

Experimental Organ Pipe

density. In longitudinal vibrations the motion is parallel to the length. In the violin longitudinal vibratons occur in the bridge and the soundpost. Otherwise they are not very important in violin study.

In the vibration of air columns in the playing of wind instruments, the general law is that if two bodies of air are geometrically similar and are similarly set in motion, the pitches will be in inverse ratio of their homologous linear dimensions. The accompanying illustration shows an experimental organ pipe for determining the relation of the length of the air column to the pitch.

Vibrato (I.).—Tremulous. See *Tremolo.*

⊕ **vi- . . . . -de** ⊕.—The part between the signs may be omitted.

Videl (G.).—A fiddle.

Viel.—An old name for the violin family.

Viel (G.).—Much.

Vielliebchen (G.).—Most beloved.

Viennois (F.).—Vienna.

Vier (G.).—Four.

Vierge (F.)—Virgin.

Viert(e) (G.).—Fourth.

Vierteln (G.).—Quarter notes.

Vierteltonsystem (G.).—Quartertone system.

Vieux, le (F.).—The elder.

Vif (F.).—Alive, quick, fiery.

Vigoroso (I.).—Firmly.

Villageois (F.).—Rustic.

Villanelle (F.).—An Italian dance; shepherd song.

Vingerzetting (D.).—Fingering.

Vingt (F.).—Twenty.

Vingt quatré (F.).—Twenty-four.

Vingt-quarté violons du Roi (F.).—The twenty-four violins in the orchestra at the court of Louis XIV.

Viola.—The viola, tenor or bratsche. It is somewhat larger than the violin, having the same general shape but is a fifth lower in pitch. The lowest string is C_1, which has approximately

Viola

Viola Bow

128 vibrations per second; the highest note is usually C^3, with a vibration rate of 2048. The strings are C_1, G_1, D and A.

Viole (G.).—The viola.

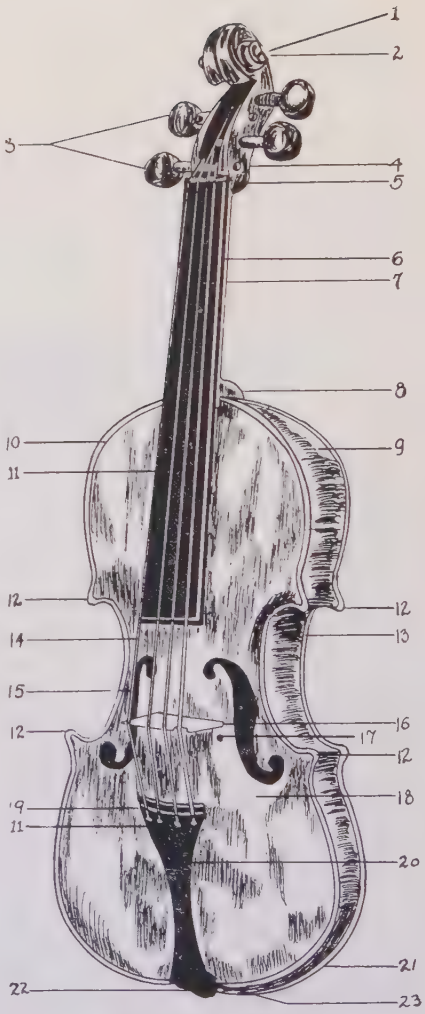
Violentamente (I.).—Violently.

Violetta (I.). —Diminutive of viola; a small viola.

Violin.—A small four-stringed instrument held to the neck and played with a bow. It is the most important instrument of the orchestra. Of all the instruments having any complexity it was the first to assume permanency of form and size. See Appendix C. The violin, in proportion to its size, stands more strain than any other instrument. See *Tension.* The members of the violin family are the only stringed instruments that can be played in perfect tune

1. Eye of Scroll.
2. Scroll.
3. Pegs.
4. Peg box.
5. Nut.
6. Fingerboard.
7. Neck.
8. Shoulder and button.
9. Side.
10. Furfling.
11-11. Extent of bass bar (inside).
12. Corners.
13. Bout.
14. Strings.
15. *f* holes.
16. Bridge .
17. Location of sound post (inside).
18. Belly.
19. Nut of tailpiece.
20. Tailpiece.
21. Back.
22. Tail pin.
23. Lower nut.

EXPLANATION OF DIAGRAM OF VIOLIN



Parts of the Violin

for all keys, since it is easily possible to distinguish between a sharp of one note and the flat of the next higher note, etc. See *Scale.* The concerto form was developed for the violin, and more concertos have been written for it than for any other instrument. The parts of the violin have been described under their various headings. Abbreviated *Vn.*

The strings of the violin are G_1, D, A, E and the range is from G_1 to G^3 or four octaves, with sometimes one or two additional notes.

Violin, Recording.—Made on the same general plan as the recording 'cello, and for the same purpose. Both instruments are of German manufacture. The illustration of this instrument was furnished by the Tom Brown Music Co., Chicago.

Recording Violin

Violinbogen (G.).—Violin bow.

Violinier (F.).—Violinist.

Violini Unisoni (I.).—Violins in unison.

Violino Piccolo or **Pochetto** (I.).—See *Quartgeige.*

Violino Principale (I.).—The solo violin.

Violino Secundo (I.).—The second violin.

Violinsaite (G.).—A violin string.

Violin Schlüssel or **Zeichen** (G.).—Treble clef.

Violinschule (G.).—Violin school or method.

Violinspieler (G.).—A player on the violin.

Violinsteg (G.).—A violin bridge.

Violinstimme (G.).—A part for the violin.

Violinvortrags (G.). –Execution, performance.

Violon (F.).—Violin. (G.).—The double bass.

Violoncello.—Abbreviated *'Cello* or *Vllo.* A member of the violin family tuned an octave lower than the viola and being midway in size between the viola and the double bass. Not Violincello. The strings are C_2, G_2, D_1 and A_1. The highest note is C^2.

Violoncello

Violoncello Bow

Violoncello, Recording.—A skeleton 'cello fitted with two horns, used for making records. The illustration of this instrument was furnished by the Tom Brown Music Co., Chicago.

Recording Violoncello

Violone (F.).—Violin.

Violone or **Violono** (I.).—Names formerly applied to the violoncello, later to the double bass.

Vioolsleutel (D.).—Treble clef.

Virtuosität (G.).—Virtuosity.

Virtuosité (F.).—Virtuosity.

Virtuoso (I.).—A skilful performer.

Vite (F.).—Quickly.

Vivace or **Viv.** (I.).—Lively.

Vivacidad, con (S.).—Vivace.

Vivacissimo (I.).—Very lively.

Vivacité (F.).—Vivacity, liveliness, spirit.

Vivamente (I.).—In a lively manner.

Vivaz (S.).—Vivo.

Vivement (F.).—Quickly, eagerly.

Vivo (I.).—Lively.

Vla.—Abbreviation for *Viola.*

Vni.—Abbreviation for *Violini.*

Vno.—Abbreviation for *Violino.*

"Vogel als Prophet" (G.).—"The Bird as Prophet."

"Vogelhandler" (G.).—"Bird handler." Opera by Zeller.

Vöglein (G.).—Little bird.

Voiles (F.).—Veils.

Volando (S.).—Flying.

Volante (S.).—Flying.

Volksausgabe (G.).—Popular edition.
Volksleben (G.).—Peasant life.
Volkstümlich (G.).—Popular.
Volledig (D.).—Complete.
Volles (G.).—Full; as *Volles orchestra*—full orchestra.
Vollständig (G.).—Complete.
Volta (I.).—Time. *Secunda* (*2a*) *Volta*—second time.
Volti (I.).—Turn over.
Von (G.).—By, from, of.
Vonofej (H.).—Point of the bow.
Vonóval (H.).—Arco.
Vontatva (H.).—Largo.
Voorbereidende (D.).—Preparatory.
Vor (G.).—Before.
Vorbehalten (G.).—Reserved.
Vorbemerkungen (G.)—Preliminary Remarks.
Vorbereitend (G.).—Preparatory.
Vorbereitung (G.).—Preparation.
Vorbindung (G.).—Combining.
Vorderarm (G.).—Forearm.
Vorgeiger (G.).—The first violin.
Vorgeschritten (G.).—Advanced.
Vorher (G.).—Before.
Vorherigen (G.).—Former, preceding.
Vorige (G.).—Preceding.
Vorrede (G.).—Preface.
Vorschlag (G.).—Appoggiatura.
Vorschule (G.).—Preparatory school.
Vorspiel (G.).—Introduction or prelude to overture, concerto, etc. See Bruch, Op. 26.
Vorstehend (G.).—Preceding.
Vorstudien (G.).—Preliminary studies.
Vortrag (G.).—Execution; as *sehr frei in Vortrag*—very free in execution; interpretation.
Vortragskunst (G.).—Delivery, execution.
Vortragsstücke (G.).—Concert pieces.

Vortragszeichen (G.).—Signs of expression.
Vorübungen (G.).—Preparatory exercises.
"Voyevode, The" (R.).—"The Fighter or Hero." Opera by Tchaïkovsky, Moscow, 1869.
Voz baja (S.).—Lower voice.
Vroolijk zangspel (D.).—Comic opera.
V. S.—Volti subito—turn quickly.
Vuelve otra vez rapidamente (S.).—Turn over quickly.
Vuide (F.).—An open string.
Vuota (I.).—Empty.
Vuoto (I.).—Open (string).
Vv.—Abbreviation for *violini*—violins.
Vyšší (B.).—A plus tone as used in the quarter tone system. Indicated by the sign ♭.
Výtisk (B.).—Expression.

W.

Wachtparade (G.).—Parade of the guard.
"Waffenschmied" (G.).—"Maker of Armour." Opera by Lortzing, 1846.
Waldandacht (G.).—Forest devotion.
Wald(e) (G.).—Forest.
"Waldweben" (G.).—"Voices of the Forest," from Wagner's "Siegfried." Both the first and second violins are divided into four groups.
"Walküre, Die" (G.).—"The Valkyries—the Choosers of the Slain."
Waltz.—The waltz or valse is an old German dance said to have come originally from Bohemia, and is still in vogue. It is in 3-4 time and has a moderate *tempo*. Like all other dance forms, the waltz is very unimportant. See Alard, Op. 42; De Bériot, Op. 119; Léonard, Op. 43; Kalliwoda, Op. 103; Tchaïkovsky, Op. 34.
Walzertact (G.).—Waltz time.

Wanderskizzen (G.).—Roving sketches.

Wandersmann (G.).—Wayfarer.

Wahnsinnigkeit der Liebe (G.).—Madness of love.

Wäre auch so Ausführbar (G.).—Would be possible in this manner also.

Wärme (G.).—Warmth.

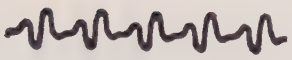
Wave Form, Graphic.—When a vibrating body, such as a tuning fork, with a stylus attached is moved over a sheet of smoked paper, the vibrations will appear as a curved line:

the number of curves in any given unit of space depending upon the number of vibrations per second. If two or more tones are sounded simultaneously, the resulting wave form will be a combination of the separate waves produced by the different tones. The resultant waves for the common intervals and some of the chords used in violin music are as follows:

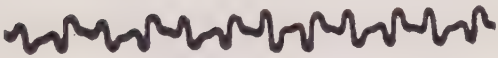
Minor Third, C-E Flat.

Major Third, C-E.

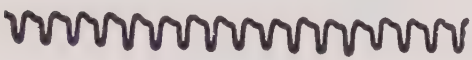
Fourth, C-F.



PERFECT FIFTH, C-G.



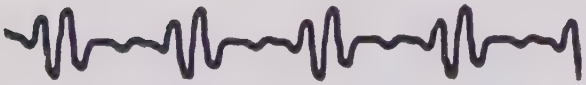
SIXTH, C-A.



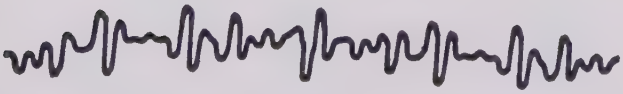
OCTAVE, C-C'.

MAJOR TENTH, C-E'.

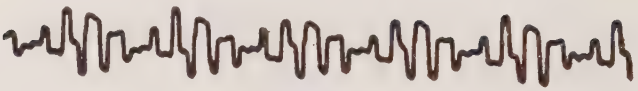
MINOR TRIAD, C-E FLAT-G.



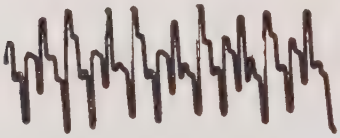
MAJOR TRIAD, C-E-G.



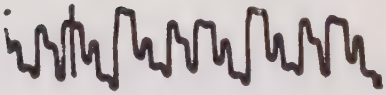
C-E-A.



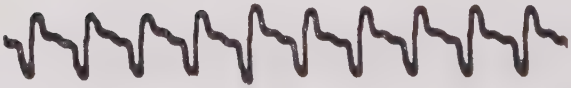
C-E-E'.



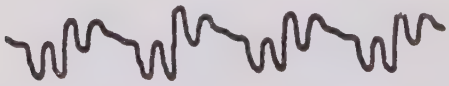
G_1, D, B, G'.



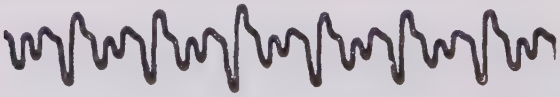
G_1-D-B-B'.



Tartini Tone Produced by Bowing a Fifth, C-G, the Third Tone being C_1. The Same Form would Occur if the Three Notes were Played.

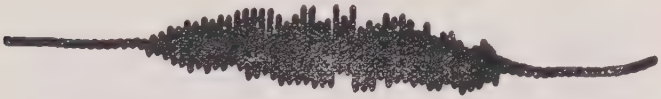


Tartini Tone for a Third, C-E, the Third Note being C_2.



Tartini Tone for a Sixth, C-A, the Third Tone being F_1.

Illustration of Beats where the Ratio is 24 to 25, Produced by any Note with Either its Sharp or Flat.



Beats, Ratio 79 to 80. Two Notes Differing by about One-Sixth of a Whole Tone.

Wechsel (G.).—Alternate.
Wechseln (G.).—Combination.
Weggelassen (G.).—Omitted.
Wegweiser (G.).—Guide.
Wehmuth (G.).—Sadness.
Wehmütig (G.).—Sad.
Weich (G.).—Softly; minor; tender; touching; mild.
Weihnacht (G.).—Christmas.
Wiehnachtsbaum (G.).—Christmas tree.
Weihnachtsglocken (G.).—Christmas bells.
Weihnachtskonzert (G.).—Christmas concerto. Examples by Corelli or Manfredini may be obtained. See "The Violin Concerto," published by Violin Literature Publishing Co., 331 West Ohio St., Chicago.
Weihnachtstraum (G.).—Christmas dream.
Weihnachtszauber (G.).—Christmas magic.
Weinend (G.).—Weeping.
Weise (G.).—Melody, air, song.
Weissen (G.).—In the manner of.
Weltlich (G.).—Secular.
Wenig (G.).—Little.
Wer da (G.).—Who is there.

Wereldlijk (D.).—Secular.
Werfen (G.).—Throw or strike; as *langsamer werfend.*
Werk (G.).—Work.
Westfälisch (G.).—Westphalian.
Whipping bow.—A violent, swift bowing.
Widmung (G.).—Dedication.
Wie (G.).—As.
Wieder (G.).—Again.
Wiederhergestellt (G.).—Readjusted.
Wiederholung (G.).—Repetition, development.
Wiederholung nach Belieben (G.).—Repetition at discretion.
Wiedervereinigung (G.).—Reunion.
Wie einst in schönern tagen (G.).—As once in happier days.
Wiegenlied (G.).—Cradle song.
"Wiener Jubel" (G.).—"Vienna Festival." Overture by Suppé.
"Wie Schön Bist Du" (G.).—"How Fair Art Thou."
Wie vorher (G.).—As before.
"Wildschütz" (G.).—Poacher; sportsman. Opera by Lortzing, 1842.
"William Tell."—Opera by Rossini. First performance, Paris, August 3, 1829.
Wind bass.—See *Tuba.*
Wirbel (G.).—A violin peg.
Wirbelkasten (G.).—The peg box.
Wirkung (G.).—Effect. Used in explaining harmonics.
Wirrwarr (G.).—Pell-mell; jumble.
"Witches' Sabbath."—Fifth movement of "Fantastic Symphony." First and second violins each divided into three groups.
Wochentage (G.).—Days of the week.
Wohl (G.).—Well.

Wohnung (G.).—Residence, habitation.

Wolf.—Wolf notes or false vibrations are hard to remedy. They are more prominent in a good sensitive instrument. In some violins only a few, while in others many tones reveal the wolf. The effect on the ear is a discordant tremor, called primary when the note produced by the string is impaired by the tremor, and secondary when the false tones are heard independently of the string note. When the local vibrations exceed or neutralise the general vibrations the wolf is heard.

Wood.—For the wood used in the violin, see *Back, Belly, Fingerboard,* etc.

"Wotan's Farewell."—Part of "Walküre."

Wuchtig (G.).—Weighty, heavy.

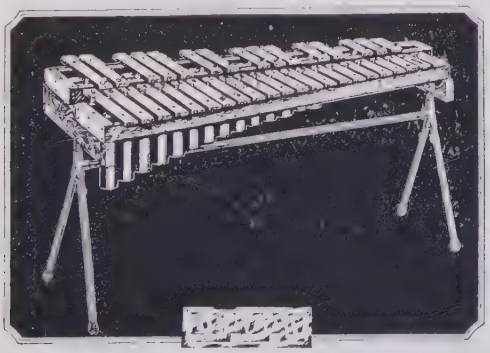
Wunderbar (G.).—Wonderful.

X.

Xanorphika (G.).—A keyed violin.

Xylaphone (F.).—Xylophone.

Xilophone (I.).—Xylophone.



Xylophone

Xylophone.—An instrument made of 30 or more wooden bars of different lengths, played by striking with a small wooden ball mounted on a handle. The notes sound one octave higher than they are written. The tone is hard and hollow.

Y.

"Yakula, the Smith."—Opera by Tchaïkovsky, Leningrad, 1876.

Z.

"Zampa."—Light opera by Hérold, 1831.
Zampogna (I.).—Bagpipe.
Zangspel (D.).—Opera.
Zapateado (S.).—A Spanish dance whose rhythm is emphasized by stamping the heel. See Sarasate, Op. 23.
Zapfenstreich (G.).—Tattoo, retreat.
Zarge (G.).—The sides.
Zart (G.).—Tender.
Zartheit (G.).—Tenderness. *Morbidezza.*
Zastaveníčko (B.).—Serenade.
Zauber (G.).—Magic.
"Zauberflöte" (G.).—"Magic Flute." Opera in two acts by Mozart. First performance, Vienna, September 30, 1791.
Zauberhorn (G.).—Magic horn.
Závěrka (B.).—Cadence.
Zeichen (G.).—Signs.
Zeit (G.).—Time.
Zeitmass (G.).—Time, measure, *tempo.*
Zenei alaptan (H.).—Rudiments of music.
Ziemlich (G.).—Moderately; somewhat.
Zigeuner (G.).—Zigeuner or gipsy music is of a

wild, passionate nature and is one of the hardest to put under any definite and regular form. The spirit of abandon and recklessness needs to be felt in order to interpret it properly. Sarasate's "Gypsy Dances," and especially the "Zigeunerweisen," are splendid representatives of this class. See also *Rhapsody*.

Zigeunerständchen (G.).—Gipsy serenade.

Zingara (I.), or **Zingaresca.**—In the style of the gipsy music.

Zögern (G.).—To return or delay.

Zonder woorden (D.).—Without words.

Zortziko.—An old Basque form, in pentuple rhythm.

Zueignet (G.).—Dedicated.

"Zug der Frauen" (G.).—March, or procession of women. From "Lohengrin."

Zugedacht (G.).—Designed for.

Zugeeignet (G.).—Dedicated.

Zukunftsmusik (G.).—Music of the future.

Zum (G.).—*Zu dem*—to the.

Zunehmen (G.).—To take in addition, increase, augment.

Zupfinstrument (G.).—A plucked instrument, such as a mandolin or banjo.

Zurück (G.).—Back.

Zurück eben so (G.).—Going back in the same manner.

Zurückgehen (G.).—Going back, e.g., to the original *tempo*.

Zurückhalten (G.).—To retard.

Zusammen (G.).—Together; in unison; abbr. *zus.*

Zusammenfassung (G.).—Combination.

Zusammenstellungen (G.).—Compilation.

Zusammenstreichung (G.).—Slurring.

Zvětšená (B.).—Augmented.

Zvuk (B.).—Tone.

Zvuky České (B.).—Sounds of Bohemia.
Zvyšnje (B.).—Raises.
Zwaar (D.).—Difficult.
Zwei (G.).—Two.
Zweikampf (G.).—A duel.
Zweite (G.).—Second.
Zwischen (G.).—Between.
Zwischenakt (G.).—Between the acts.
Zwischensatz (G.).—Intermediate section.

APPENDIX A.

RULES FOR PRONOUNCING FRENCH, GERMAN AND ITALIAN

I.—French

Vowels and Combinations. English Equivalent.

a.—ä as in mäss or a in bar.
ai.—ā.
au.—ō.
e.—ĕ as in net; ā as in date; and similar to u in bud. At the end of a word it is often silent.
ei.—ā as in date (nearly).
eu.—Resemble e in err.
i.—ĭ or ĕ.
ia.—ia as in medial (nearly).
ie.—ee as in bee.
o.—ŏ as in sob or ō as in hope.
u.—No English equivalent. Nearly like e in dew when the e is prolonged without sounding the w.
y.—At the beginning of a word or between two consonants, or as a separate syllable it is the same as the French i. Between two vowels it is equivalent to ii, the first forming a dipthong with the preceding vowel, the second with the following vowel.
am, an, em and **en.**—Somewhat like änh.
im, in, aim, ain, eim and **ein.**—Like ănh.
om and **on.**—Like ŏnh.
um and **un.**—Like ŭnh.

Consonants. English Equivalent.

Consonants.—Final consonants are frequently silent.

b.—At the beginning and middle of a word as in English.

c.—As k before a, o or u. When it has the cedilla or is before e or i it is like s. Final c is sounded unless preceded by n and has the sound of k.

ch.—Like sh in she. In words derived from the Greek ch is like k.

d.—As in English. Often silent at the end of a word.

f.—As in English. Final f usually sounded.

g.—Before a, o and u is hard, as in go; but before e, i and y is like z in azure. In gue and gui the u is silent and g is hard.

gn.—Is like ni in union.

h.—Is silent or only slightly sounded.

j.—As z in azure.

k.—As in English.

l.—As in English; ll as in million.

m and **n.**—As in English when not nasal. If preceded by a vowel in the same syllable they are always nasal unless immediately followed by a vowel in the next syllable.

p.—Generally as in English. It is sometimes silent, and always silent at the end of a word.

q.—Is usually followed by u and if so is like k.

r.—Rougher than in English. It is often silent when preceded by e.

s.—Generally the same as in English. Between two vowels is sounds like the s in rose. Final s is generally silent.

sc.—As in English.

t.—Usually as in English; but in tial, tiel and tion is like s; final t is usually silent.

th.—Sounds like t.

v.—As in English, but softer.

w.—Occurs in foreign words and is like v.

Consonants. English Equivalent.

x.—At the beginning of a word sounds like gz. It is not common; ex is like egz at the beginning of words; elsewhere like ks.

z.—Is like z in zone.

Final consonants otherwise silent are sometimes carried over to the next word.

II.—German

Vowels. English Equivalent.

a.—ä as in far.

ae or **ä.**—When long as ā in date; or as ĕ in net.

aeu or **äu.**—Like a toy.

ai.—i as in line; not common.

au.—ou as in mouse.

e.—e as in help or a as in fate.

ei.—i.

eu.—As oi in loiter.

i.—As ĭ in tin.

ei.—ī.

o.—As o in tone or toss.

oe. or **ö.**—As e in err with the lips together.

u.—As oo in soon.

ue or **ü.**—As the French ü.

y.—Occurs in foreign words and is like i.

b and **d.**—As in English.

c.—In foreign words before e, i and y like ts; elsewhere like k.

chs.—Like ks or x.

f, l, m, p, t and **x.**—As in English.

g.—Hard as in got; final g sometimes like ikh.

h.—At the beginning of a word is aspirated; between two vowels it is slightly sounded, and before a consonant or at the end of a word is mute but in this case it makes the preceding vowel long.

Vowels. English Equivalent.

j.—As y in yet and is followed by a vowel.

k.—As in English, but is never silent before n.

ng.—Like ng in length, but the letters are separated in compound words.

pf.—Has only one sound and is pronounced with lips nearly closed.

ph.—Like f in English.

q.—Is followed by u and sounds like ku.

r.—Is stronger than in English and has the same sound in all places.

s.—As in English. It is sounded at the end of a word. Between vowels its sound is sometimes like z.

sch.—Like sh in ship.

th.—Like t; never like th in this.

tz.—Intensifies the z.

v.—Like the English f.

w.—Like the English v.

z.—Like the English ts.

III.—Italian

Vowels. English Equivalent.

a.—Like ä in father.

e.—Like ĕ or ā.

i.—Like ē.

j.—Is a vowel. At the beginning of a word it sounds like y in you; at the end it sounds like ē.

ó.—Like ō or ŏ.

u.—Like oo in cool.

b, d, f, l, n, p, q, v.—Like the same English letters.

c.—Before a, o and u has the sound of k; before e, i and y it sounds like tsh or ch in cheek. When it is doubled and followed by e, i or y the first one sounds like t, the second is regular.

ch.—Before e or i sounds like k.

Vowels. English Equivalent.

g.—Before a, o and u is hard, as in got; before e or i it sounds like j or the soft g, as in gem. When doubled and followed by e or i it sounds like g in go.

gh.—Followed by e or i sounds like g in go.

gia, gio, giu.—Like djiä, djiō, djioo pronounced in one syllable, the i being very faint.

gl.—Followed by i and preceding another vowel is like lli in million.

gn.—Followed by a, e, i, o or u, is like ni in minion.

gua, gue, gui.—Like gwä, gwā, gwē.

r.—At the beginning of a word is like the English. At the end of a word or a syllable, or when combined with another consonant, it has a long rolling sound.

s.—Is either soft, as in sis, or hard, as in ease; usually the latter when between two vowels.

sc.—Before e or i is like sh of shall; before a, o or u it is like sk.

sch.—Is like sk or sch in school.

scia, scio, sciu.—Like shä, shō shoo.

w and **x.**—Used only in foreign words.

z.—Usually ts; sometimes dz.

Italian is pronounced as written. There are no silent letters except h. There are no dipthongs and the consonants have no influence upon the vowels. The accent is slight and usually upon the penult or antepenult, rarely upon the ultima.

APPENDIX B.

LIST OF IMPORTANT WRITERS OF VIOLIN MUSIC, SYMPHONIES AND OPERAS

ADAM, ADOLPHE KARL (or CHARLES) (ăd'ăn).—Born, July 24, 1802, Paris. Died there, May 3, 1856. Operatic composer.

ALARD, DELPHIN JEAN (ăl-ăr).—Born, March 8, 1815, Bayonne. Died, February 22, 1888, Paris. Prolific composer of fantasies, etudes, concert waltzes, concertos and arrangements of popular operas. Pupil of Habeneck.

D'AMBROSIO, ALFRED (ăm-brôs'yo).—Born, June 13, 1871, Naples, Italy. Died, Dec. 31, 1917. Concert performer and composer of concertos and other numbers for the violin.

ARTOT, ALEXANDRE JOSEPH MONTAGNY (ăr-tō).—Born, January 25, 1815, Brussels. Died, July 20, 1845, Paris. Fantasies, airs, concerto. Brilliant player. Pupil of Snel and Kreutzer.

AUBER, DANIEL FRANÇOIS ESPRIT (ō'băr).—Born, January 29, 1782, Caen, Normandy. Died, May 14, 1871, Paris. One of the founders of Paris Grand Opera. Wrote a violin concerto for, and played by, Mazas.

AUER, LEOPOLD (ow'ĕr).—Born, May 28, 1845, Veszprem, Hungary, of Russian parents. A great master. Has written several numbers for violin, including Hungarian Rhapsody, Tarantella, Cadenzas to Concertos, etc.

AULIN, TOR (ow'lēn).—Born, September 10, 1866, Stockholm. Died March 1, 1914. Concerto and other works. Pupil of Sauret and Ph. Scharwenka.

BACH, JOHANN SEBASTIAN (bäkh).—Born, March 21, 1685, Eisenach, Germany. Died, July 28, 1750, Leipzig. Organist and composer. Sonatas and concertos for violin. Celebrated. One of the greatest of all musicians.

BACHMANN, ALBERTO (bäkh'män).—Born, March 20, 1875, Geneva, Switzerland. Studied with Ysaye. Violin virtuoso, author and composer of concertos and other works for violin.

BAILLOT, PIERRE MARIE FRANÇOIS DE SALES (bī-yō).—Born, October 1, 1771, Passy, near Paris. Died, September 15, 1842, Paris. Celebrated teacher. Wrote concertos, duets, trios, sonatas, studies, airs, etc. Greatly influenced by Viotti.

BALFE, MICHAEL WILLIAM (bălf).—Born, May 15, 1808, Dublin. Died October 20, 1870, Rowney Abbey, Hertfordshire. Operatic composer.

BAZZINI, ANTONIO (bäd-zē'nē).—Born, March 11, 1818, Brescia. Died, February 10, 1897, Milan. Concertos, fantasies and elegiac music.

BEETHOVEN, LUDWIG VON (bāt-hō-fĕn).—Born, December 16, 1770, Bonn, Germany. Died, March 26, 1827, Vienna. Concerto, sonatas, romances. Pianist and composer. Considered the greatest of modern musicians.

BELLINI, VINCENZO (bĕl-lē'nē).—Born, November 3, 1802, Catania, Sicily. Died, September 23, 1835, Puteaux, near Paris. Operatic composer.

BÉRIOT, CHARLES AUGUST DE (dŭ-bār'yo or bār'ĭ-ō.—Born, February 20, 1802, Louvain, Belgium. Died, April 8, 1870, Louvain. Brilliant player and celebrated teacher. Wrote concertos, airs, fantasies, studeis, etc. Studied indirectly with Baillot and Viotti.

BERLIOZ, HECTOR LOUIS (bār'lī-ōs).—Born, December 11, 1803, Côte-Saint-Andrè, near Grenoble, France. Died, March 9, 1869, Paris. Operatic composer.

BIZET, GEORGES ALEX. CÉSAR LEOPOLD (bē-zā).—Born, October 25, 1838, Paris. Died, June 3, 1875, Bougival. Operatic composer.

BOHM, CARL (bōm).—Born, September 11, 1844, Berlin. Pianist. Has written many light and pleasing numbers for the violin. Pupil of Löschhorn, Reissmann and Geyer.

BOIELDIEU, FRAN. ADRIEN (bō-ĕld-yŭ').—Born, December 16, 1775, Rouen. Died, October 8, 1834, Jarcy, near Grosbois. Operatic composer.

BOÏTO, ARRIGO (bō-ē'to).—Born at Padua, February 24, 1842. Operatic composer.

BOTT, JEAN JOSEPH (bôt).—Born, March 9, 1826, Cassel. Died, April 30, 1895, New York City. Pupil of Spohr and Hauptmann. Concertos and other works for violin.

BRAHMS, JOHANNES (bräms).—Born, May 7, 1833, Hamburg. Died, April 3, 1897, Vienna. Pianist. Wrote concerto and several sonatas and lighter music for violin. Known chiefly through the Hungarian Dances. Pupil of Edward Marxsen.

BRASSIN GERHARD (brä-să').—Born, June 10, 1844, at Aix. Died, May 17, 1884. Four duos best known.

BRUCH, MAX (brookh).—Born, January 6, 1838, Cologne, Germany. Died at Berlin, October 3, 1920. Composer, not a violinist. Wrote three concertos, several adagios, romance, fantasie, Swedish dances, etc., for violin. Pupil of Hiller, Reinecke and Geyer.

BULL, OLE BORNEMANN.—Born, February 5, 1810, Bergen, Norway. Died, August 17, 1880, Bergen. More celebrated as a player than as a composer, but

wrote concertos, fantasie, nocturne, etc., for violin. Self-taught.

BURLEIGH, CECIL (bur'lā).—Born, April 17, 1885, Wyoming, N. Y., U. S. A. Teacher of violin and composer of violin concertos and lesser works.

CAMPAGNOLI, BARTOLOMEO (käm-pän-yō-lē).—Born, September 10, 1751, near Bologna, Italy. Died, November 6, 1827, Neustrelitz. Intimate with Nardini. Wrote sonatas, concerto, fantasies, cadenzas and studies. Pupil of Nardini.

CASORTI, ALEXANDER (kăs-ôr'te).—Born, November 27, 1830, Coburg. Died, September 28, 1867, Dresden. Concertos and other works for violin.

CHARPENTIER, GUSTAVE (shăr-pänt-yā).—Born, at Dieuze, Lorraine, June 25, 1860. Operatic composer.

CORELLI, ARCANGELO (corel'li).—Born, February 12, or 13, 1653, Fusignano, Italy. Died, January 18, 1713, Rome. One of the most influential teachers of the violin of all times. Wrote concertos, sonatas, "La Folia," etc. Pupil of Simonelli and Adami.

CUI, CÉSAR ANTONOVICH (kwē).—Born, January 18, 1835, Vilna, Russia. Died at Leningrad, Sept. 1918. His father was French. His profession was military engineering, and he was Professor of Fortification at the Leningrad Engineering Academy. As a composer he inclines more strongly toward vocal, choral, operatic and piano works, but has composed a number of pieces for violin.

D'AMBROSIO.—See Ambrosio.

DAMROSCH, LEOPOLD (däm-rōsh).—Born, October 22, 1832, Posen, Prussia. Died, February 15, 1885, New York City. Composer and conductor. Wrote three concertos and other violin numbers.

DANCLA, JEAN BAPTISTE CHARLES (dän-klä).—Born, December, 1818, Bagnières de Bigorre. Died, November 8, 1907, Tunis. Airs, concertos, fantasies, studies, duets, etc. Pupil of Baillot, Halevy and Berton.

DAVID, FERDINAND dä-fēt).—Born, January 19, 1810 Hamburg. Died, July 18, 1873, Switzerland. Concertos, fantasies, studies, etc. Pupil of Spohr and intimate with Mendelssohn.

DEBUSSY, ACHILLE CLAUDE (dŭ-büs′sē).—Born, 1862, in or near Paris. Operatic composer. Died at Paris, March 26, 1918.

DELIBES, CLÉMENT PHILIBERT LEO (dŭ-lēb′).—Born, February 21, 1836, St. Germain-du-Val, Sarthe. Died, January 16, 1891, Paris. Operatic composer.

DONIZETTI, GAETANO (dō-nē-tsĕt′tē).—Born, November 25, 1797, Bergamo. Died, April 8, 1848. Operatic composer.

DONT, JAKOB (dônt).—Born, March 2, 1815, Vienna. Died there November 18, 1888. Celebrated as a violinist, teacher and composer. From 1873 he held a professorship at the conservatory. He published about fifty works mostly along technical lines.

DRDLA, FRANZ (derd-la).—Born at Saar, September 28, 1868. Studied violin with Ed. Helmesberger. Violinist and composer of short violin numbers.

DVORAK, ANTONIN (dvôr-shäk).—Born, September 8, 1841, Mülhausen, Bohemia. Died, May 1, 1904, Prague. Composer. Concerto, sonatas and other pieces for violin. Pupil of Smetana.

ELGAR, SIR EDWARD WILLIAM (ĕl′gär).—Born, June 2, 1857, Broadheath, near Worcester, England. Composer, violinist and organist. Has written a violin concerto and several lesser works for violin.

ERNST, HEINRICH WILHELM.—Born, May 6, 1814, Brünn, Moravia. Died, October 8, 1865, Nice. Brilliant violinist and composer. Concerto, fantasies, elegy, Hungarian airs, etc. Pupil of Böhm.

FIORILLO, FREDERICK or FEDERIGO (fē-ô-rĭl'lo).—Born, 1753, Brunswick. Died 1812, Amsterdam. Concertos, sonatas, duets, caprices, etc.

FLOTOW, FRIEDRICH, FREIHERR VON (flō-tō).—Born, April 27, 1712, Teutondorf, Mecklenburg. Died, January 24, 1883, Darmstadt. Operatic composer.

GADE, NIELS WILHELM (gäde).—Born, February 22, 1817, Copenhagen. Died, December 21, 1890, Copenhagen. Composer. Sonatas, concerto and lighter music for violin.

GAVINIES, PIERRE (gă-vēn-yĕs).—Born, May 26, 1726, Bordeaux. Died, September 9, 1800, Paris. Studies, sonatas and concertos. Teacher unknown.

GERNSHEIM, FRIEDRICH (gĕrns'hĭm).—Born, July 17, 1839, Worms, Germany. Died at Berlin, Sept. 10 or 11, 1916. Pianist and composer. Wrote violin concertos and other violin numbers.

GHYS, JOSEPH (gēs).—Born, 1801, Ghent. Died, August 22, 1848, Leningrad. Studied in Brussels with Lafont. Wrote perpetual motion, concerto and other violin numbers.

GLAZOUNOW, ALEXANDER CONSTANTINOVITCH (glä'-tsoo-nôf).—Born, August 10, 1865 Leningrad. Composer of orchestral works, chamber music, string novelties, concerto and lesser numbers.

GODARD, BENJAMIN LOUIS PAUL (gō-dăr).—Born, August 18, 1849, Paris. 9Died, January 10, 1895, Cannes. Composer. Sonatas, concertos and lighter music for violin. Wrote operas, chamber music, symphonies and piano pieces. Studied violin with Richard Hammer.

GOLDMARK, KARL (gōlt'märk).—Born, May 18, 1830, Keszthely, Hungary. Died at Vienna, January 3, 1915. Composer. Concerto, sonata, suites, etc., for violin. Pupil of Jansa.

GOUNOD, CHARLES FRANÇOIS (goo-nō).—Born, June 17, 1818, Paris. Died October 17, 1893. Composer of operatic and sacred music.

GRIEG, EDWARD (grēg).—Born, June 15, 1843, Bergen. Died, September 4, 1907, on his way to Oslo. Pianist and composer. Studied in Leipzig and later in Copenhagen with Gade and influenced by Hartmann. Sonatas, dances, etc., for violin. His works have a marked Scandinavian flavor.

HÄNDEL, GEORGE FREDERICK (hĕnt'l).—Born, February 23, 1685, Halle, Germany. Died April 14, 1759, London. Composer and organist. Sonatas and concertos for violin.

HAUSER, MISKA (how'zĕr).—Born 1822, Presburg, Hungary. Died, December 9, 1887, Vienna. Much music for violin—rhapsodies, airs, lieder, concerto, etc., many based upon Hungarian melodies.

HAYDN, FRANZ JOSEPH (hīd'n).—Born, March 31, 1732, Rohrau-on-the-Leitha, Lower Austria. Died, May 31, 1809, Vienna. Composer. Wrote concertos and sonatas for violin. Pupil of Porpora.

HERMANN, FRIEDRICH (hĕr'män).—Born, February 1, 1828, Frankfort. Died Sept. 27, 1907. Well known as violinist, composer and teacher. Studied with David, Hauptmann and Mendelssohn. Was a teacher at the Leipzig Conservatory in 1848 and was made Royal Saxon Professor in 1883.

HÉROLD, LOUIS JOSEPH F. (ā-rôl).—Born, January 28, 1791, Paris. Died, January 19, 1833, Thernes, near Paris. Operatic composer.

HILLE, GUSTAVE.—Born, May 31, 1851, Jerichow on Elbe near Berlin. Excellent violinist. Has written concertos, suites, etc., Pupil of Joachim.

HOFMANN, RICHARD.—Born, April 30, 1844, Saxony. Studies, pupils' concertos. Pupil of Dreyschock and Jadassohn. Died Nov. 13, 1918, at Leipzig.

HOLLÄNDER, GUSTAVE (hôl'lĕnt-ĕr).—Born, February 15, 1855, Upper Silesia. Many easy pieces for violin. Pupil of David, Joachim and Kiel. Died December 7, 1915, at Berlin.

HUBAY, JENO (Huber, Eugen), (hoo'bä-ē).—Born, September 14, 1858, Budapest. Several concertos and many Hungarian scene pieces. Pupil of Joachim.

HUBER, ADOLF (hoo'bĕr).—Born, November 13, 1872, Magdeburg. Has written several concertinos and lesser works for violin.

HUBER, DR. HANS.—Born, June 28, 1852 near Olten, Switzerland. Composer of violin concerto, and several sonatas for violin and piano. Died at Socarno, December 24, 1921.

HUMPERDINCK, ENGELBERT (hoom'pĕr-dĭnk).—Born, at Siegburg, near Bonn, September 1, 1854. Died at Neustrelitz, September 28, 1921. Operatic composer.

JADASSOHN, SALOMON (yä'däs-son).—Born, September 3, 1831, Breslau. Died, February 1, 1902, Leipzig, Germany. Quintets, sonatas and lighter numbers.

JANSA, LEOPOLD (yän-sä).—Born, March 23, 1795, Wildenschwert, Bohemia. Died, January 24, 1875, Vienna. Concertos, duets, trios, quartets, etc., Pupil of Jehada, Zigius and Worzischek.

JOACHIM, JOSEPH (yō'ä-khēm).—Born, June 28, 1831, Kitsee, Hungary, Died, August 15, 1907, near Berlin. Concertos, arrangements of Brahms's Hun-

garian Dances, etc. Pupil of Joseph Böhm, Hauptmann and David.

KALLIWODA, JOHANN WENZESLAUS (källi-vō-dä).—Born, March 21, 1800, Prague. Died, December 3, 1866, Carlsruhe. Prolific writer. Concertos, waltzes, etc. Pupil of Pixis.

KAYSER, HEINRICH ERNST (kī'zĕr).—Born, April 16, 1815, Altona. Died January 17, 1888, Hamburg. Was a theatre orchestra player. Well known as teacher and composer.

KÉLER, BÉLA (kā'lĕr, bā'lä).—Born, February 13, 1820, Bartfeld, Hungary. Died, November 20, 1882, Wiesbaden. Lustspiels, etc. Real name, Albert von Kéler. Started in the law, then took up farming and finally music. Made a speciality of composing dance music.

KREISLER, FRITZ (krīs'lĕr).—Born, February 2, 1875, Vienna. Violinist. Has written several numbers for violin, but most of his compositions are transcriptions.

KREUTZER, CONRADIN (kroi'tsĕr).—Born, November 22, 1780, Mosskirch, Baden. Died, December 14, 1849, Riga. Operatic composer.

KREUTZER, RUDOLPH (kroï'tsĕr).—Born, November 16, 1766, Versaailles. Died June 6, 1831, Geneva. Etudes, trios, quartets and concertos. Pupil of Anton Stamitz, but modelled his style according to Viotti.

LAFONT, CHARLES PHILLIPE (lā-fôn).—Born, December 1, 1781, Paris. Died, August 14, 1839, Tarbes. Concertos, fantasies, rondos, etc. Pupil of Kreutzer and Rode.

LALO, EDUARD VICTOR ANTOINE (lä-lō).—Born, January 27, 1823, Lille, France. Died, April 22, 1892, Paris, Fantasies, concertos, symphonie espagnole and lighter numbers. Pupil of Baumann.

LASSEN, EDWARD (läs'sĕn).—Born, April 13, 1830, Copenhagen. Died, January 15, 1904, Weimar. Pianist and composer. Wrote violin concertos and operas.

LECLAIR, JEAN MARIE (lā-klăr).—Born, May 10, 1697' Lyons. Died, October 22, 1764, Paris. Sonatas and concertos. Pupil of Somis.

LÉONARD, HUBERT (lā-ō-năr).—Born, April 7, 1819, Bellaire, Belgium. Died, May 6, 1890, Paris. Fantasies, concertos, studies, etc. Pupil of Habeneck.

LEONCAVALLO, RUGGIERO (lā-ôn-kä-väl'lō).—Born, March 8, 1858, Naples. Operatic composer.

LIPINSKI, CARL JOSEPH VON (lĭ-pĭn-shkĭ).—Born, October 30, or November 4, 1790, Radzyn, Poland. Died, December 16, 1861, near Lemberg. Concertos and fantasies.

LOCATELLI, PIETRO (lŏ-cä-tĕl-lē).—Born, 1693, Bergamo, Italy. Died, 1764, Amsterdam. Concertos, sonatas, caprices. Introduced difficult passages and called the forerunner of Paganini. Pupil of Corelli.

LORTZING, ALBERT (lôrt'tsĭng).—Born, October 23, 1803, Berlin. Died there, January 21, 1851. Operatic composer.

MACKENZIE, SIR ALEXANDER CAMPBELL.—Born, August 22, 1847, Edinburgh. Pianist, violinist and composer. Wrote concerto, chamber music and operas.

MAILLART, LOUIS (mī-yār), called AIMÉ.—Born, March 24, 1817, Montpelier, Herault, France. Died, May 26, 1871, Moulins, Allier. Dramatic composer.

MAJOR, JULES JACQUES (mä'yôr).—Born, December 13, 1858, Kaschau, Hungary. Has written a violin concerto and several operas.

MANÉN, JOAN DE (mă-năn).—Born, March 14, 1883, Barcelona, Spain. Pupil of Alard. Has written two violin concertos, operas, etc.

MARSICK, MARTIN PIERRE JOSEPH (mär-sĭk).—Born, March 9, 1848, Jupille, near Liege. Studied with Massenet, Léonard and Joachim. Wrote three violin concertos and lesser works.

MARTEAU, HENRI (mär-tō).—Born, March 31, 1874, Rheims. Concerto.

MASCAGNI, PIETRO (mäs-kän'yē).—Born, December 7, 1863, Leghorn. Operatic composer.

MASSENET, JULES ÉMILE FREDERIC (mäs-nē).—Born, May 12, 1842, Montreaux, near St. Etienne, France. Died, August 13, 1912, Paris. Wrote violin concerto, orchestral suites and operas.

MAURER, LUDWIG WILHELM (mow-rĕr).—Born, February 8, 1789, Potsdam. Died October 25, 1878, Leningrad. Concertos and symphonies. Pupil of Haak.

MAYSEDER, JOSEPH (mī-zā-dĕr).—Born, October 26, 1789, Vienna. Died, November 21, 1863, Vienna. Etudes, duets, trios, quartets, quintets, concertos, etc. Pupil of Schuppanzigh.

MAZAS, JACQUES FÉRÉOL (mă-zăs).—Born, September 23, 1782, Beziers, France. Died, 1849, Cambrai. Etudes, duets, concertos, etc. Pupil of Baillot.

MENDELSSOHN, JAKOB LUDWIG FELIX BARTHOLDY (mĕnd'l-zōn).—Born, February 3, 1809, Hamburg. Died, November 4, 1847, Leipzig. Pianist, conductor and composer. Concerto, "Songs without Words," trios, etc. Studied violin with Henning.

MOLIQUE, WILHELM BERNARD (môl-ēk).—Born, October 7, 1802, Nuremberg. Died, May 10, 1869, Canstadt, near Stuttgart. Concertos. Pupil of Rovelli and Spohr.

MOOR, EMANUEL (mōr).—Born, 1863, Hungary. Composer of symphonies, sonatas, several violin concertos, etc.

MUSIN, OVIDE (mü-zăn).—Born, September 22, 1854, Nandrin, near Liege. Studied at the Liege Conservatory and took the first prize at the age of eleven. Went to the Paris Conservatory and won the gold medal when fourteen. After teaching a year he toured Europe with great success, then America, then the world. He returned to Liege as a teacher of violin, and in 1898 was made professor. His "Mazurka de Concert" and "Caprice de Concert" are well known.

NACHÉZ TIVADAR (THEODOR NASCHITZ) (nä-chēs).—Born, May 1, 1859, Pesth. Rhapsodies, concertos and lighter numbers. Pupil of Sabatil, Joachim and Léonard.

NARDINI, PIETRO (när-dē′nē).—Born, 1772, Fibiana, Tuscany. Died, May 7, 1793, Florence. Sonatas and concertos. Pupil of Tartini.

NICOLAI, OTTO (nē′kō-lī).—Born, June 9, 1810, Königsberg. Died, May 11, 1849, Berlin. Organist, theatre conductor and operatic composer.

OFFENBACH, JACQUES (ôf′fĕn-bäkh).—Born, June 21, 1819, Cologne. Died, October 5, 1880, Paris. Operatic composer.

ONDRICEK, FRANZ (or ONDRICZEK) (ôn-drĭ-chĕk).—Born, April 25, 1859, Prague. Studied at Prague Conservatory and later in Paris with Massart. Bohemian dances, etc.

ORTMANS, RENE (ôrt′mäns).—Born, January 4, 1863, Fontainbleau. Violinist and composer. Has written several concertos for violin.

PAGANINI, NICOLO (päg-ä-nē-nē).—Born, February 18, 1784, Genoa, Italy. Died May 27, 1840, Nice. Greatest virtuoso of all times. Concertos, fantasies, studies, variations, etc. Self-taught. Said to have studied some with Rolla, but Paganini denied it.

PANOFKA, HEINRICH.—Born, October 2, 1897, Breslau, Germany. Lived in Paris as Henri. Taught in London, Paris and Florence, settling in Florence, 1867, and dying there in November, 1887. He was more important as a vocal writer than as a violinist, but is well known through his violin compositions.

PAPINI, GUIDO (pä-pē′nē).—Born, August 1, 1847, near Florence, Italy. Prolific writer of light music. Pupil of Giorgetti.

PERGOLESI, GIOVANNI BATTISTA (pĕr-gō-lā′sē).—Born, January 3, 1710, Jesi, Papal States. Died, March 16, 1736, Pozzuoli, near Naples, Composed chiefly church music, but wrote a concerto for violin and thirty concertinos for two violins and bass.

PETRI, HENRI (pā′trē).—Born, April 5, 1856, at Zeyst, near Utrecht. Died, April 7, 1914, Dresden. Studied with David in Leipzig. Leader of the Gewandhaus concerts, 1882-9; then succeeded Lauterbach as leader of the Dresden court orchestra.

PIERNE (HENRI CONSTANT), GABRIEL (p′yĕr-nā).—Born, August 16, 1863, Metz. Was a pupil at the Paris Conservatory, studying piano, organ, counterpoint and fugue. Best known to violinists through his serenade.

PLEYEL, IGNAZ JOSEPH (plī-ĕl).—Born, June 1, 1757, near Vienna. Died, November 14, 1831, near Paris. Duets, concertos. Pupil of Haydn.

PRUME, FRANCOIS HUBERT (prüm).—Born, June 3, 1816, near Liege. Died, July 14, 1849, near Liege. Studies, fantasies, concertos, etc. Pupil of Haberneck.

PUCCINI, GIACOMO (poot-chē′nē).—Born, June 22, 1858, Lucca, Italy. Operatic composer.

RAFF, JOSEPH JOAQHIM räf).—Born, May 27, 1822, Lachen, Switzerland. Died, June 24, 1882, Frank-

fort-on-the-Main . Cavatina, concertos, sonatas, etc. Not a violinist. Mostly self-taught.

REGER, MAX (rā-gĕr).—Born, March 19, 1873, Brand, Bavaria. Died, May 11, 1916, Leipzig. Composer. Quartes, concertos, etc. Pupil of Lindner and H. Riemann.

REHFELD, FABIAN (rā'fĕlt).—Born, January 23, 1842, Tuchel, West Prussia. Violinist and composer. Studied with Zimmerman and Grünwald in Berlin. In 1868 was royal chamber musician; 1873, leader in the court orchestra.

REISSIGER, KARL GOTTLIEB (rīs'sĭkh-ĕr).—Born, January 31, 1789, Belzig, near Wittenberg. Died, November 7, 1859, Dresden. Court conductor at Dresden, and operatic composer.

REMENYI, EDWARD (rĕm-ān-yē).—Born, 1830, Hewes, Hungary, Died, May 15, 1898, San Francisco. Concertos. His works are usually transcriptions.

RIES, FERDINAND (rēs).—Born, November 28, 1784, Bonn. Died, January 13, 1838, Frankfort. Pleasing chamber music, concerto, etc. Pupil of Beethoven.

RIES, FRANZ.—Born, April 7, 1846, Berlin. Several suites, and other numbers. Pupil of H. Ries and Kiel.

RIES, HUBERT.—Born, April 1, 1802, Bonn. Died September 14, 1886. Concertos. Pupil of Spohr and Hauptmann.

RIMSKY-KORSAKOV, NIKOLAS ANDREJEVITCH (rĭm'shkĭ-kôr'sä-kôf).—Born, May 21, 1844, Tikhvin, Novgorod. Died, June 22, 1908, on his estate near Leningrad. Composed symphony and several operas.

RODE, JACQUES PIERRE JOSEPH (rôd).—Born, February 16, 1774, Bordeaux. Died, November 25, 1830, Loire-et-Garonne. Concertos, airs, quartets, studies. Pupil of Viotti.

ROSSINI, GIOACCHINI A. (rôs-sē′nē).—Born, February 29, 1792, Pesaro. Died, November 13, 1868, Ruelle, near Paris. Operatic composer.

ROVELLI, PIETRO (rō-vel′li).—Born, February 6, 1793, Bergamo, and died there September 8, 1838, as maestro of the Church of S. Maria Maggiore and first violinist in the theatre orchestra. He was a pupil of Kreutzer and taught Molique. Left some excellent etudes.

RUBINSTEIN, ANTON (roo-bĭn-shtīn).—Born, November 28, 1830, Wechwotynez, near Balta, in Podolia, Russia. Died, November 20, 1894, near Leningrad. Pianist. Concertos, sonatas, etc. Pupil of S. Dehn.

RÜBNER, CORNELIUS (roop′nĕr).—Born, October 26, 1855, Copenhagen. Studied with Gade, Hartmann, Reinecke, David, Rubinstein, Von Bülow and Liszt. Wrote a concerto for violin.

RÜFER, PHILIPPE BARTHELEMY (rü′fâr).—Born, June 7, 1844, Liege, Belgium. Died, January 30, 1891, Liege. Musical director at Essen. Composed a concerto for violin.

RUST, FRIEDRICH WILHELM (roost).—Born, July 6, 1739, Worlitz, near Dessau. Died, February 28, 1796, Desau. Eminent violinist and composer. He was a pupil of Höckh at Zerbst and of Franz Benda, at Berlin.

SAINT LUBIN, LEON DE (săn-lü-băn).—Born, July 5, 1805, Turin. Died, February 13, 1850, Berlin. Concertos, studies, etc. Pupil of Polledro and Spohr.

SAINTON, PROSPERE PHILIPPE CATHERINE (săn-tôn′). —Born, June 5, 1813, Toulouse. Died, October 17, 1890, London. Eminent player, originally educated for the law. Wrote concerto, fantasies, etc., for violin. Pupil of Habeneck.

SAINT-SAËNS, CHARLES CAMILLE (săn-säns). — Born, October 9, 1835, Paris. Died at Algiers, Africa,

December 6, 1921. Organist, pianist, conductor and composer. Concertos, sonatas, fantasies, etc., for violin.

SARASATE, PABBLO MARTIN MELITON DE SARASATE Y NAVASCUES (sä-rä-sä'tĕ).—Born, March 10, 1844, Pampeluna. Died, September 20, 1908. Entered the Paris Conservatory, January 1, 1856, and studied with Alard, becoming his favorite pupil. He travelled very extensively. His writings are numerous, probably the best known being his "Zigeunerweisen," Op. 20.

SAURET, EMILE (sō-rā).—Born, May 22, 1852, Dun-le-Roi, France. Many pieces for violin—nocturnes, fantasies, rhapsodies, concerto, etc. Studied with De Bériot (his last pupil) and Vieuxtemps.

SCHATZ, CARL (shäts).—Born, September 23, 1850, Hamburg. Studied with Schradieck. Teacher in Hamburg. Composed several violin concertos.

SCHRADIECK, HENRY (shrä'dĕk). — Born, April 29, 1846, Hamburg. Studied with Léonard at Brussels, 1857-8, and with David, 1859-61. Taught at Moscow Conservatory, 1864-8. Was an orchestra leader in Hamburg and Leipzig. Taught in Cincinnati, 1883-9, then went back to Germany, but returned to New York, and later went to Philadelphia. Numerous technical studies.

SCHUBERT, FRANZ (PETER) (shoo'bert).—Born, January 31, 1797, Lichtenthal, near Vienna. Died, November 19, 1828, Vienna. Said by his teachers to have harmony at his fingers' ends. Write a violin concerto in D and numerous other works.

SCHUMANN, ROBERT ALEXANDER (shoo'man).—Born, June 8, 1810, Zwickau, Saxony. Died, July, 1856, near Bonn. Was a child prodigy and wrote orchestral music at the age of eleven without assistance.

SEITZ, FREDERICK (zīts).—Born, June 12, 1848, Günthersleben, near Gotha. Several pupils' concertos. Pupils of Uhlrich.

ŠEVČÍK, OTTAKAR (sĕv-tsik).—Born, March 22, 1852, Horazdowitz, Bohemia. Best known as the teacher of Kubelik, Kocian and Marie Hall, and through his excellent studies. Has complete knowledge of the anatomy of the hand and arm.

SIBELIUS, JEAN (sē-bā'lĭ-oos).—Born, December 8, 1865, Tavastehus, Finland. Studied with Wegelius, Albert Becker and Goldmark. Regarded as the greatest Finnish composer, and granted a government pension. Composed a violin concerto.

SINDING, CHRISTIAN (zĭnt-ing).—Born, January 11, 1856, Kongberg, Norway. Sonatas, concertos, suites. Best known through his piano and vocal compositions.

SINGELEE, JEAN BAPTISTE (săn'gh-lā).—Born, September 25, 1812, Brussels. Died, September 29, 1875, Ostend. Arrangement of operas. Pupil of Wery.

SINIGAGLIA, LEONE (sē-nĭ-gäl'yä).—Born, August 14, 1868, Turin. Composer of string quartets, violin concerto, rhapsody for violin and other works.

SITT, HANS (zĭt).—Born, September 21, 1850, Prague. Concertos, sonatas, etudes and lighter numbers. Pupil of Bennewitz, Mildner, Kittl and Krejci.

SIVORI, ERNESTO CAMILLO (sē-vō'rē).—Born, October 25, 1815, Genoa. Died, February 18, 1894. Concertos, fantasies, romances, etc. Paganini's favorite pupil.

SLUNICKO, JOHANN (sloo'nĭk-kō).—Born, March 23, 1852, Humpoletz, Bohemia. Violinist, teacher and composer. Wrote a violin concerto and other lesser works.

SMETANA, FR. (BEDRICH) (smā'tä-nä).—Born, March 2, 1824, Leitomischl, Bohemia. Died insane, May 12, 1884, Prague. Composed operas and string quartet.

SPOHR, LUDWIG (LOUIS) (shpōr).—Born, April 5, 1784, Brunswick. Died, October 22, 1859, Cassel. Founded the modern German school. Concertos, sonatas, studies, etc. Pupil of Dufour, Kunisch and Francis Eck.

STANFORD, CHARLES VILLIERS.—Born, September 30, 1852, Dublin, Ireland. Organist, conductor and composer. Sonata for violin and piano; concerto, etc.

STRAUSS, JOHANN, JR. (shtrows).—Born, October 25, 1825, Vienna. Died, June 3, 1899, Vienna. Waltz king. Also composed light operas.

STRAUSS, RICHARD (shtrows).—Born, June 11, 1864, Munich. Not related to the Vienna Strauss family. Composed chamber music, violin concerto, symphonic poems, operas, etc.

STRUBE, GUSTAVE (shtroo-bē). Born, March 3, 1867, Ballenstedt, Harz. Violinist and composer. Wrote two concertos for violin, symphonies, etc.

STRUSS, FRITZ (shtroos).—Born, November 28, 1847, Hamburg. Violinist, teacher and composer. Wrote two violin concertos.

SUPPÉ, FRANZ VON (fōn-zoop-pā).—Born, April 18, 1820, Spalato, Dalmatia. Died, May 22, 1895, Vienna. Operatic composer.

SVENDSEN, JOHANN SEVERIN (svĕnt'zĕn).—Born, September 30, 1840, Oslo, Norway. Died, June 14, 1911, Copenhagen. Romance, concerto. Pupil of Hauptmann, Reinecke, David and Richter.

TARTINI, GUISEPE (tär-tē'nē).—Born, April 8, 1692, Pirano, Italy. Died, February 16, 1770, Padua. Sonatas, Concertos. Self-taught.

TCHAÏKOVSKY, PETER ILITCH (tchä-ē-kôf-shkī).—Born May 7, 1840, Russia. Died, November 6, 1893, Leningrad. Concerto and lighter numbers. Greatest Russian composer of the last century. Chiefly piano music.

THIERIOT, FERDINAND (tē′rĭ-ôt).—Born, April 7, 1838, Hamburg. Died early in August, 1919. Studied with Marxsen and Rheinberger. Musical director and composer. Wrote several violin concertos.

THOMAS, AMBROISE (tō′ăs).—Born, August 5, 1811, Metz. Died, February 12, 1896, Paris. Operatic composer.

TIRINDELLI, PIER (PIETRO) ADOLFO (tē-rĭn-dĕl′lē).—Born, May 5, 1858, Conegliano, Italy. Violinist, teacher and composer. Wrote violin concerto, several concertinos and lesser works.

TORELLI, GUISEPPE (tō-rĕl-lē).—Born, 1650. Verona, Italy. Died, 1708, Ansbach. Introduced the concerto grosso. Wrote many concertos.

VERDI, FORTUNIO GUISEPPE FRAN. (vĕr′dē).—Born, October 9, 1813, Le Roncole, near Busseto, Duchy of Parma. Died, January 27, 1901, Milan. Operatic composer.

VIEUXTEMPS, HENRI (v′yŭ-tän′).—Born, February 20, 1820, Verviers. Died, June 6, 1881, Mustapha, Algiers. Fantasies, concertos, studies. Pupil of Lecloux, De Bériot, and self-taught.

VIOTTI, GIOVANNI BATTISTA (vē-ôt-tē).—Born, May 23, 1753, Fontanetto da Po, Italy. Died, March 3, 1824, London. Concertos, sonatas, quartets, trios, airs, etc. Pupil of Pugnani.

VITALI, TOMMASO (vē-tä′lē).—Born at Bologna, Italy, about the middle of the seventeenth century. He wrote several sonatas, but is best known through

his Chaconne, which is considered a worthy precursor of Bach's Chaconne. He was an excellent teacher.

VIVALDI, ANTONIO (vē-väl′dē).—Born. about 1670, Venice. Died, 1743, Venice. Wrote much for violin but more important in furnishing undeveloped ideas to others.. Was a priest.

VOGRICH, MAX WILHELM CARL (fō′grĭhk).—Born, January 24, 1852, Szeben, Hermannstadt, Transylvania. Died, 1916. Pianist and composer. Wrote two violin concertos.

WAGNER, (WILLIAM) RICHARD (väkh′nĕr). — Born, May 22, 1813, Leipzig. Died, February 13, 1883, Venice. Operatic composer.

WEBER, CARL MARIA FRIEDERICH ERNEST, FRIEHERR VON (vā-bĕr).—Born, December 18, 1786, Eutin, Germany. Died June 5, 1826, London. Sonatas, concertos, chamber music. Pupil of Michael Haydn.

WEISS, JULIUS (vīs).—Born, July 19, 1814, Berlin. Died in 1898. Studied with Henning. Known as a violinist, teacher, writer and critic. In the music business.

WÉRY, NICHOLAS LAMBERT (vā-rē).—Born, May 9, 1789, Huy, near Liege. Died, October 6, 1867, Bande, Luxemburg. Concertos, variations, studies, etc. Pupil of Gaillard.

WICHTL, GEORG (vikht′l).—Born, February 2, 1805, Bavaria. Died, June 2, 1877, Silesia. Airs with variations, concertos, etc.

WIENIAWSKI, HENRI (v′yā-nē-äf′shkĭ).—Born, July 10, 1835 Lublin, Poland. Died, April 2, 1880, Moscow. Concertos, fantasies and other concert numbers. Pupil of Massart.

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WÜERST, RICHARD FERDINAND (vü'ërst).—Born, February 22, 1824, Berlin. Died, October 9, 1881, Berlin. Concerto and lighter numbers. Pupil of H. Ries, David and Mendelssohn.

YSAYE, EUGENE (ē-sï-yŭ).—Born, July 16, 1858, Liege, Belgium. Concertos, mazurkas, etc. Pupil of Wieniawski and Vieuxtemps.

Biographical data concerning eight hundred other composers of violin music may be found in my book, "The Violin Concerto," published by The Violin Literature Publishing Co., 331 West Ohio Street, Chicago.

APPENDIX C.

LIST OF MOST IMPORTANT VIOLIN MAKERS

AMATI, ANDREA.—Born about 1535, Cremona, Italy. Died about 1611. His models are larger or smaller than the regular size. Few originals but thousands of imitations. Originals not very good solo instruments, as the tone is not powerful.

AMATI, ANTONIO and GIROLAMO (HIERONYMUS).—Sons of Andrea. Worked together from 1575-1625. Their violins are celebrated for tone, finish and outline. Hieronymus died in 1640. The date of Antonio's death is unknown.

AMATI, NICOLO.—1596-1684. Son of Hieronymus. Worked with his father and uncle and succeeded them in the business. Developed his grand model about 1650 and became famous. Had more celebrated pupils than any other maker.

BAIRHOF, GEORGIO.—1740-90. Worked in Naples.

BANKS, BENJAMIN.—Salisbury, England, 1727-95. Copied Amati models with great exactness.

BAUSCH, C. A. LUDWIG.—Leipzig, Germany, 1814-71. Excellent work. Used a correct model and excellent varnish.

BERGONZI, CARLO.—Cremona, about 1700-47. Best pupil of Stradivari during the golden period. His instruments almost as famous as those of Stradivari and Guarnerius. Very few in existence.

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Bergonzi, Michael Angelo.—1722-61. Son of Carlo. Made instruments similar to those of his father.

Bertolotti, Gasparo di (Gasparo da Salo).—Brescia, 1542-1620. Founded the Brescian School. Very few of his violins remain. His models greatly improved by his successors.

Camilli, Camillus.—Mantua, 1700-40. Followed the models of Amati and Stradivari and made excellent violins.

Cappa, Gioffredo.—1585-1645. A pupil of the Amati brothers. Made sweet-toned violins highly prized in England.

Deconet, Michele.—Venice, 1740-90. Violins highly prized.

Dodd, Thomas.—Sheffield and London, 1786-1809. Copied Amati and Stradivari with excellent results.

Duiffoprugcar, Gaspar.—Bologna, 1500-50. Popularly supposed to be the first violin maker, but he died long before violin music was written. He was a lute maker, and the so-called "Duiffoprugcar" violins, elaborately inlaid, were mostly made in France between 1800 and 1840.

Duke, Richard.—London, 1730-80. Copied Amati and Stainer and turned out some rare specimens that are highly prized.

Eberle, Tomasso.—Naples, 1720-80.

Fendt, Bernard.—1775-1823. Worked with Thomas Dodd and made good copies of old Italian instruments.

Gabrielli, Giovanni Battista.—Florence, 1740-80. Made excellent violins that are now rare and bring high prices.

Gagliano, Allessandro.—Naples, 1650-1730. Founded the Neapolitan school. Was a pupil of Stradivari, and moved to Naples to escape competition. Used a large flat model.

GAGLIANO, FERDINANDO.—1736-81. Son of Nicolo. Is considered by some to outrank his grandfather. Large models are red: small ones yellow.

GAGLIANO, NICOLO.—1695-1740. Son of Allessandro. Ranks with his father in producing violins having a rich tone of excellent quality.

GAND, FRANCOIS.—Paris, 1787-1845. Was a pupil of Lupot. He was a better repairer than maker. His instruments improve with age.

GEMUNDER, AUGUST.—Born, Würtemburg, March 22, 1814. Died, New York, September 7, 1895. One of the best known American makers.

GOBETTI, FRANCISCO.—Venice, 1680-1720. Made instruments of merit.

GOFFRILLER, MATTEO.—Venice, 1670-1742. Ranks with Gobetti and Deconet.

GRANCINO, PAOLO.—Milan, 1640-90. Originated many new ideas. His violins have a strong, brilliant tone excellent for solo purposes.

GUADAGNINI, GIOVANNI BATTISTA.—Cremona, 1711-86. Son of Lorenzo. Was a careful workman. He used a flat model and dark red varnish.

GUADAGNINI, LORENZO.—Cremona, 1690-1742. Ranks with the best of the Cremonese school.

GUARNERIUS DEL GESU, JOSEPH ANTONIO.—Cremona, 1683-1745. Always added the letters I H S and the Roman cross to his labels. Made famous violins—Paganini's "Canon," the "King Joseph" and a dozen others that rank with those of Stradivari. His instruments combine the rich, brilliant, telling qualities of Stradivari with the plaintive tones of Maggini, and are much sought after by concert players.

GUARNERIUS, GUISEPPE.—1670-1730. Son of Andrea and cousin of Joseph Antonio. Ranks next to his cousin as an artistic workman. His models are

usually small, the body being less than fourteen inches long.

HILL, W. E. AND SONS.—London. Have a reputation for very good work.

HORENSTAINER, MATTHIAS JOHANN, JOSEPH AND MARTIN.—1725-1825. Of the German school. Followed the Amati model and have produced good instruments.

KLOZ, MATTHIAS, born 1640; SEBASTIAN, 1675; GEORGE; EGITA and his sons, JOSEPH and J. KARL, about 1740.—The last three are not related to the others, so far as is known. The instruments made by Sebastian, Egita, Joseph and J. Karl are the best. Sebastian's have a secret label. Many of their instruments give excellent results when repaired.

LANDOLFI, CARLO FRAN.—Milan, 1730-70. Used different models. His instruments are rare, but are of good quality with a rich, brilliant tone.

LUPOT, NICOLAS.—Paris, 1758-1824. Was the greatest of all French makers, and is regarded by some as one of the few great makers of the world. The tone of his instruments is unlike that of any other maker.

MAGGINI, GIOVANNI PAOLO.—Brescia, 1581-1631. Was a pupil of Gasparo da Salo and developed the instrument from the rude models to one almost like what we have to-day. His instruments are large and only about fifty are in existence.

MONTAGNANA, DOMENICO.—Venice, 1690-1740. Pupil of Stradivari during his best period and one of his best pupils. He made excellent instruments.

NEUNER, J. F.—Died, 1897. He was a pupil of Vuillaume, and made instruments ranking with the best of the modern instruments.

ODOARDI, GUISEPPE.—Venice, 1685-1750. Compares well with Gobetti.

PANORMO, VINCENT.—Palermo, Paris and London, 1735-1810. Made his best violins in London. The tone is heavy and strong.

PERRY, THOMAS.—Dublin, 1767-1830. Copied Amati models and made instruments having a clear, soft tone.

PIQUE, F. L.—Paris, 1788-1815. Made instruments splendid for solo work.

PRESSENDA, GIOVANNI FRANCESCO.—Turin, born, 1777. Died about 1854. Copied Stradivari and Guarnerius, and is considered one of the best Italian makers of the last century.

RAYMAN, JACOB.—London. Worked about 1640-50, copying the Stainer model.

RUGERI, GIAMBATTISTA, or RUGERIUS, G. B.—Was a pupil of N. Amati, but made his violins in Brescia. His instruments are often mistaken for those of Amati and are of excellent quality in all respects.

RUGGERI, FRANCESCO.—Cremona, 1631-1720. A pupil of the Amati. Made good solo instruments with a far-carrying, brilliant tone.

SALO, GASPARO DA. See *Bertolotti.*

SERAPHINO, SANTO.—Venice, 1687-1748. Made instruments comparing favorably with the best in the delicate quality of tone.

SILVESTRE, PIERRE and HIPPOLYTE.—Lyons, 1801-59. Pierre was a pupil of Lupot and Gand; Hippolyte worked with J. B. Vuillaume. Their instruments have been awarded several medals.

STAINER, JACOB.—Absam, Germany, 1621-83. Made his original models before he visited Italy. His instruments are high and rather hard to play. They do not rank with the best Italian.

STORIONI.—Cremona, 1760-1800. Was the last of the great Cremona makers. His instruments have a good tone, having resonance and carrying capacity.

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STRADIVARI, ANTONIO.—Cremona, 1644-1737. Is considered the greatest of all the great makers. He studied with Amati, and at first followed his models, but after 1690 followed his own models. In 1700 began the "golden" period when he turned out a large number of beautiful instruments.

TESTORE, CARLO GUISEPPE, 1680-1715: CARLO ANTONIO, 1715-45; and PAOLO ANTONIO, 1720-45—All of Milan. Made exceptional instruments after the models of Guarnerius, Amati and Stradivari.

VUILLAUME, JEAN BAPTISTE.—Paris, 1798-1875. Ranks next to Lupot among the French makers. He made imitation old violins and followed the model of Stradivari, but later put in his own labels. The tone of his instruments is resonant, clear and strong.

APPENDIX D.

LIST OF MOST IMPORTANT BOW MAKERS

BAUSCH AND SON.—Leipzig, 1840.

DODD, JOHN.—Kew, England, 1752-1839. Is called the English Tourte. His bows are mostly too short.

FOUCLAUSE, JOSEPH.—Paris, 1800-65.

LAFLEUR, JACQUES.—Nancy, 1760-1832. Compares favorably with Tourte.

LAMY, ALFRED JOSEPH.—Mirecourt, 1850-98. Worked for N. F. Voirin for several years, and his bows are similar.

LUPOT, FRANCOIS.—Paris, 1774-1837. Was a brother of Nicolas Lupot, the violin maker, and was equally successful with bows. He first put the metal groove in the frog.

PECCATE, DOMINIQUE.—Mirecourt, 1810-74. Worked for J. B. Vuillaume. He was a clever workman, but only a few of his bows bear his own name.

TOURTE, FRANCOIS.—Paris, 1747-1835. Holds as high rank among bow makers as Stradivari among violin makers. Invented the modern frog. His bows to-day are very rare and will cost from one hundred to three hundred dollars or more.

VOIRIN, NICOLAS FRANCOIS.—Mirecourt, 1833-85. Worked with Vuillaume from 1855 to 1870, when he opened a shop of his own. His work compares favorably with that of Tourte.

VUILLAUME, J. B.—Paris, 1798-1875. Was not a bow maker, but always had one or two good bow makers in his shop and stamped their bows with his name.

[THE END.]

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